
RAGGING the CLASSICS
JOHN SAM LEWIS
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WANDA LANDOWSKA

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EDISON
RE-CREATION

A PRODUCT OF
THE EDISON
LABORATORIES

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EDISONIA
Ray Wile

Featuring the EDISON Records



ERNEST L. STEVENS TRIO
Violin to R. Slater, Stevens and Bro
MAJESTIC RADIO & THE
Majestic
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GARY CHALKER, NEW YORK, N.Y.
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(David Whitton; Kramer)
JAN GARDER and his
ORCHESTRA
vocal refrain by
Liz Tilton
RECORDING ONLY FOR NON-COMMERCIAL PURPOSES
WICKER

FROM
RECORD RESEARCH

FROM RESEARCH

Fraser - Abrams

corrections
and
additions to:

**THE AMERICAN
DANCE BAND
DISCOGRAPHY
1917-1942**

—•••••
VOLUME I
—•••••

BEING ADDITIONS TO AMERICAN LARK
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EDISONIA

Ray Wile

featuring the EDISON Records

ERNEST L. STEVENS TRIO

(2nd trio! to R. Slater, Stevens and Brown)

**Modern Eyes
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Majestic RECORDS

IT-14701

I CAN'T GIVE YOU ANYTHING BUT LOVE
(Gladys Knight)

ROSE MURPHY

1204

HIT RECORD

Made in U.S.A.

7078
(R372)

IT'S LOVE - LOVE - LOVE - F.T.
(David Whitney-Kramer)
JAN GARBER and his ORCHESTRA
vocal refrain by
Liz Tilton

(see page 10)

**DISCO-ING IN
GEORGE BLACKER**

[illegible]

DIGGIN' THE GROOVES BOB DAVENPORT

Welcome once again to our corner of RR, and I have more reissue LP's to tell you about that I think you'll find interesting. Whenever possible I will give the Names and Addresses of these manufacturers who in most cases will sell you direct. It will save you time, and me work if you write them direct, and when you do it would be appreciated if you mention that you learned of their product in "Diggin' The Grooves" In RR. That whcy they'll know that our reporting has been helpful to you, and to them.

Firstly, here are four items from WEST COAST AUDIO VISUAL CORP. (Box 126, Reseda, CA 91335):

SHAMROCK LP-1807: LES PAUL & MARY FORD. A live broadcast by Les & Mary doing some of their big hits, and the sound is super!

GOLDEN ERA LP-15052: KAY KYSER & HIS ORCH. The LP is called "The Swinging Side" and it's aural proof that the "ole professor" had a pretty good band that could swing along with the best of them. It'll surprise you!

GOLDEN ERA LP-15061: JOE VENUTI & HIS BIG BAND. This is the 1945 band of Joe's, which wasn't a great success, but I don't know why because it had everything to make it so: Good section and solo work, a sprinkling of Joe's hot fiddle, plus some super vocals by Ruth Robbin, Johnny Prophet and James Decanweer. "THE HOTEL BANDS". 14 cuts by Sammy Kaye, Joe Reichman, Dick Jurgens, Eddy Duchin, Frankie Masters, Freddy Nagel, Jan Garber, Art Kassel, Paul Baron, Orrin Tucker, Guy Lombardo, Freddy Martin, Henry King & Manny Strand! What a Bargain.

on his SHOESTRING LABEL (P.O. Box 99484, San Francisco, CA 94109) that are welcome additions to the reissue scene:

ss-108: BOBBY HACKETT & HIS JAZZ BAND. These are some airchecks from the 1956-67 period.

ss-107: COLEMAN HAWKINS. Jazz fans will dig these concert items by Hawk, all from the 50's.

ss-106: "BUNNY 1936". Bunny Berigan here with some studio sessions in various groups (Bob Terry Orch., Bob Howard Orch. Red McKenzie & his Rhythm Kings, etc.) nice addition to your Berigan library.

WALLY HEIDER recently sent me the 1979 spring supplement to his catalog, and it (and the complete catalog) can be yours if you'll write him at P.O. Box 7114, Burbank, CA 91510. At this writing I haven't heard these, altho' i'm expecting them any day now, but if past performances are any criterion they must be most enjoyable. Wally and his engineers have done a remarkable job in transferring these E.T.'s, from the 30's and 40's to LP, and the choice of material has been excellent:

hsr-133: MILDRED BAILEY. Here are some of the better excerpts from her 1944 radio show, in which she was backed by the Paul Baron Orch.

(cont'd on page 8)

LANG, EDDIE (Salvatore Massaro), guitar; b. Philadelphia, Pa., 1904; d. 3/28/33. Stud. violin for eleven yrs., played in school orch. w. Joe Venuti. Switched to banjo while w. Ch. Kerr orch. After a year w. Dorsey bros. in Scranston Sirens, joined Mound City Blue Blowers on guitar, pl. Piccadilly Hotel in London and touring in US. After leading a band w. Venuti in Atlantic City he settled in NYC; rec. duets w. Loumie Johnson, many rec. dates w. Red Nichols, Venuti et al. Following job w. Roger Wolfe Kahn, 1928-8, he made several vaudeville tours. In the spring of '30 Lang and Venuti joined Paul Whiteman and went to Hollywood to make the King of Jazz movie. Left the Whiteman band w. Bing Crosby and for two yrs. was Bing's accompanist, app. with him in Big Broadcast movie, 1932. He died suddenly after a tonsillectomy.

Lang was the first guitarist to make an international name as a jazz soloist. His sensitive chord patterns and simple, effective single string work were feat. on many great records w. jazz pioneers of the late '20s. Lonnie Johnson, with whom he rec. under the pseudonym Blind Willie Dunn for Okeh in '29, said "Lang could play guitar better than anyone I knew; the sides I made with him were my greatest experience." He won the Rec. Ch. All Time, All Star poll, 1951. LPs: one no. w. Venuti-Lang All Stars in Encyclopedia of Jazz On Records, Vol. 1 (Dover 8398); w. Armstrong (Col. CL 854), Heiderbecker (Col. CL 845), Red Nichols (Bruns. 54047).

Music-KLEE Speaking! Joe Klee

Joe H. Klee Apt. S 804
555-8 Main Street, Roosevelt Island
New York, New York 10044

**** JAZZ GUITAR VIRTUOSOS ****
Lanz vs. Kress vs. McDonough vs. VanEps vs. Mottola

Somehow whenever the question of early jazz guitar comes up the first name that gets mentioned is that of Eddie Lang. True as it may be that EDDIE LANG was a genius and a great jazz guitar virtuoso from the earliest days of the introduction of that instrument into jazz he was not the only one. The names of CARL KRESS, DICK McDONOUGH and GEORGE VAN EPS also must be reckoned with. First let's dispose of the question of Eddie Lang. I don't want to get into who was better than who just at this point. That's a matter of personal preference anyway. I would say in Lang's favor that his use of the guitar as a jazz instrument would seem to pre-date the other players. I would add however that a lot of Lang's reputation as a hot player was enhanced by the company he played with. Legends grow up around a man who has recorded with King Oliver, Bix Beiderbecke and Louis Armstrong as well as Frank Trumbauer, Bing Crosby, the Dorsey Brothers and Joe Venuti. How much of this was Lang's superiority to Kress, McDonough or whoever else and how much of this was due to Lang's being in the right place at the right time I wouldn't want to be the one to conjecture. I only know that a lot of Lang's popularity, especially with novice record collectors, is probably colored by the surroundings in which he is often found. Had it been Venuti and Kress instead of Venuti and Lang I wonder if we'd still put Lang ahead of Kress in our personal favorites polls. JAZZ ARCHIVES went a long way towards rectifying the neglect of Carl Kress when they released an album of sides by Carl Kress and Dick McDonough and their orchestra (Jazz Archives JA 32). New YAZOO records has gone a step further putting out Carl Kress both solo and in tandem with Dick McDonough and in tandem with Tony Mottola. The records go all the way from the 1934 Kress/McDonough "Danzon" to Kress and Mottola in 1941, ten sides for electrica l transcriptions (no company name for sure but my guess is World or Lang Worth). The Kress and Mottola sides sound to me like they're slightly electrically amplified. Not that it gets annoying but just to set the matters straight since everything else seems to be straight acoustic guitar. All the Mottola/Kress items seem to be originals and I doubt that any of them is likely to become a jazz standard in the near future. In fact even the Kress items on side two, two solos and two duets with McDonough, have only one tune that was not a Kress original, "I've Got A Feelin' You're Foolin'...a pop tune from the film, "Broadway Melody of 1936."

George Van Eps is a different story. The four sides by Van Eps with rhythm come from a session made in 1949 for Jump records and they include two light fluffy originals and Van Eps variations on two standards, "Tea For Two" and "Once In A While". Even though, as the liner notes point out, the melody of "Tea For Two" is never stated up front it's "Tea For Two" nonetheless. If I prefer these tracks to the others on this LP it probably has as much to do with my preference for Van Eps over Kress or McDonough or Mottola.

Once again YAZOO Perls seems to have done an excellent job of transferring the original material to LP and the liner notes by Richard Lieberman...if they do leave some unanswered questions they may well be unanswerable.

And also once again my point is not to downgrade the work of Eddie Lang or even to infer that he was not the acknowledged master that a lot of experts in the field believe he is. It is simply to show that while Lang was doing his thing,...others like Kress, McDonough and Van Eps and Lonnie Johnson and Perry Botkin were doing theirs.

KRESS, CARL, guitar; b. Newark, N.J., 10/20/07. First prominent in Paul Whiteman Orch. during Bix-Trumbauer era, recording with the latter pair in 1927 on Chicago Longers date, and w. Red Nichols, Miff Mole, Dorsey Brothers, etc. 1927-9. In the '30s he was prominent as a successful radio guitarist and also as a partner in the original Onyx Club on 52nd Street. He recorded guitar duets with Eddie Lang in '32 and Dick McDonough in '34. Kress, who was one of the pioneers of chord-style jazz guitar, has remained in commercial radio and TV work but occasionally appears on records as a rhythmic soloist of merit in the swing idiom. LPs w. Red Nichols (Bruns.).
Addr: 444 Hunt Lane, Munsey Park, L.I., N.Y.

MOTOLA, ANTHONY CHARLES (Tony), guitar, composer; b. Kearny, N.J., 4/18/18. Early training from father, later classical guitar w. Prof. D. Valilio of Rome. Prof. debut w. Geo. Hall orch. '30-41. CBS staff to '46, then free-lance radio, recording, TV in NYC. Celebrated for composing and playing solo background music on CBS-TV dramatic show Danger. Scored and played solo background for film Violated. TV and LPs w. Perry Como. Ray Charles Singers. Fine Spanish and electric guitarists. Favs: Segovia, Ch. Christian. Own LPs: Kapp, Camden, Allegro, Command; LPs w. Ray Charles Singers (MGM, Decca).
Addr: 59 Clinton Avenue, Arlington, N.J.

1223. McDONOUGH, DICK g bn B
Born 1904
Died May 25, 1938, New York, N.Y.

Excellent guitarist of 30s, good chording and single string style. Busy in freeloance recording as sideman or studio band-leader. Played banjo on early jobs in 20s. Late 20s and 30s worked with white jazz greats. In 30s on radio including shows of Willard Robison 1934, Hit Parade and Tom Howard's Jamboree 1936, Saturday Night Swing Session with Leith Stevens band 1937. Outstanding 1936-7 records leading studio band of top musicians at times including Bunny Berigan, Artie Shaw, Toots Mondello, Sterling Bose, Al Philburn, vocalists Buddy Clark, Chick Bullock, Barry McKelley, Howard Phillips, Larry Stewart.

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BLACK PATTI

by *Henry Henriksen*



-Musical Artistry and Longevity-
**** Command Performance ****

They Amazing, Talented
- "BLACK PATTI" -

-Madame Sissieretta Jones-

Her Life! Her Career! Her Times!
and the beautiful, rare
record label named in Her honor!
compiled by
Henry Henriksen

PREFACE by
Len Kunstedt

Thus, with a thank you to Henry Henriksen for his patience, we commence his tribute to the very talented Sissieretta Jones, known as the "BLACK PATTI". Her pioneering musical exploits forged a bonded link with future generations of musical performers. Henry has utilized an almost Whitman-ish free form approach of presentation as he gives us a chronological across-the-board accounting of Black Patti and her world.

First, we begin the Black Patti work with her biographical.....

Next, we will do the Black Patti label listings utilizing the Gennett ledgers as our source - all to be coordinated with information from standard reference works, Black Patti adverts, and statistical information from those lucky enough to own these rare records.....

Afterward, we will print all addenda which comes our way.....

We would appreciate all comments, including additional historical entries. And most of all we are still searching for a recording by this legendary performer. Perhaps our friends at the Library of Congress can join in on the search. Every derivation of her name, MATILDA SISSIERETTA (SISSY) JOYNER JONES, should be scrutinized for a possible lead. This internationally famous musical star must have entered a recording studio or had been in a portable recording in the field of her concert adventures during a period from around the turn of the century to about 1920. She is nowhere to be found on the label named after her - and that was in 1927. She lived to 1933. Along the same path of research, we call on our movie buffs to examine their research files to discover whether she was captured on films for history.

(1) Liberator, Publication (North)
(2) Constance Rourke, Historian and Critic (American Humor)
(3) " " " " " "
(4) " " " " " "
(5) Gilbert Chase (America's Music) 1955
(6) New York Times (June 5, 1888)
(7) " " " " " "
(8) " " " " " "
(9) " " " " " "
(10) " " " " " "

CHAPTER 1

BLACK PATTI PRE-CIVIL WAR

(SISSIERETTA JOYNER JONES)

The story of Madame Sissieretta Jones, known as "Black Patti", took root in the period of the post-Civil War years and the Reconstruction era, and looking back over the past one-hundred and fifty years to the early 1800s, viewing in perspective the developments that occurred when minstrelsy was the most popular form of entertainment in the United States for three quarters of a century-it's a story of the increasing influence of the Afro-American style of song and dance and how it spread to many parts of the world.

Constance Rourke, historian and critic ("American Humor"), said: The rise of the Negro minstrel coincided with a marked change in his place within the nation. Little Jim Crow appeared at almost the precise moment when the Liberator (1) was founded, and minstrelsy spread over the land and grew in popularity as the struggle for emancipation gained in power through the '40s and '50s. The era of course was the turbulent era of the Jacksonian democracy...when many basic elements in the national character seemed to come to the surface. (2)

Minstrelsy was enjoyed by audiences all over the country because it was something of their own, because it reflected their point of view. Zip Coon and Jim Crow, the Negro's original characterizations portraying minstrel men and outcasts, played an air of witty triumph, and a rebellious undertone, which appealed to the public of a young America. (3)

Minstrel dancing and music eventually contributed to jazz. At first it consisted of English folk and American popular combining rhythm, style and blending of the American Negro. Constance Rourke resolve, that "a strong originality appeared" with the surfacing of African elements. (4)

The period of the so-called "classical" minstrelsy was from 1830 to 1850 according to Gilbert Chase-he is referring to white men in blackface. He posed the question, if minstrelsy is based upon an imitation of the Negro, were not the Negro companies the best and the most authentic, especially after the Proclamation Emancipation? The answer is big-time minstrelsy was substantially a white monopoly. (5)

Minstrelsy, the most authentic American form of stage entertainment, appeared long before the birth of Sissieretta Jones.

In the beginning acts by individual black-face white actors as Thomas Dartmouth Rice, Ralph Keeler and George Dixon-then came organized performers-the Virginia Minstrels with Dan Emmett, the Christy Minstrels and Charley White.

John Durang, an actor and dancer whose specialties was the Hornpipe, played a leading role of Friday in black-face in the pantomime of Robinson Crusoe in 1789 at a theatre in Philadelphia. Durang was a pioneer of white dancers in black face who became so popular years later. Inspired by the example of Durang, various imitations of the Negro gradually became popular on the American Stage.

In 1799 a "Song of the Negro Boy" was presented in a Boston theater, and by 1810 the singing and dancing "Negro boy" was established....

These black face imitators simply performed jigs and clogs of English and Irish origin to popular songs with illusions to Negroes, lyrically. In 1820 white dancers in black-face imitating Negroes accompanied by banjo, tambourine, and clappers, created a new amalgamation and the beginning of a rage in entertainment.

Thomas Dartmouth Rice, a professional white dancer borrowing from the Negro folk, had a successful career known as Daddy "Jim Crow" Rice. Rice's borrowed song and dance stabilized the course of minstrelsy. Edmond S. Conner, a professed eyewitness, relates its 1828-1829 beginnings (in the June 5, 1888 issue of the New York Times). (6)

BLACK PATTI (cont'd)

"N.M. Ludlow took a summer company to Louisville. Among the members were Sol Smith...and Tom Rice. It was the first regular theatre in that city. Back of the theatre was a livery stable kept by a man name Crow. The actors would look into the stable yard from the theatre, and were particularly amused by an old decrepit Negro, who used to do odd jobs for Crow. As was then usual with slaves, they called themselves after their owner, so that old Daddy assumed the name of Jim Crow. He was very much deformed, the right shoulder being drawn high up, the left leg stiff and crooked at the knee, giving him a painful, but at the same time laughable limp. He used to croon a queer old tune with words of his own, and at the end of each verse would give a little jump, and when he came down he set his "heel a rockin." He called it "jumping Jim Crow." The words of the refrain were:

Wheel about, turn about,
Do jis so,
An' ebery time I wheel about
I jump Jim Crow..."

This song, as sung by Rice, had 50 verses. Rice watched him closely, and saw that here was a character unknown to the stage. He wrote several verses, changed the air somewhat, quickened it a good deal, used make up exactly like Daddy, and sang it to a Louisville audience. They were wild with delight, and on the first night he was recalled twenty times. (7)

Rice's act was a smash hit and was imitated by blackface performers throughout America. Ther term "Jim Crow", incidently, was later assimilated into the American language to designate segregation.

The Virginia Minstrels, with Daniel Emmett, produced the first organized full-length minstrel show in New York in 1843, and the Christy Minstrels established a general formula for minstrelsy in 1844.

Along with Jim Crow was the northern personality known as "Zip Coon", a black replica of the big Metropolis. He wore stylish clothes, tight-fitting pants, a lacy ruffle, a silk hat, trinkets dangling from his waist, a pair of glasses and a walking stick, depicting both as jesting buffoons.

Musical instruments; the banjo, the bones, and the tambourine were the principal ones used by early minstrel entertainers and were drawn from the authentic Negroes individual acts.

William Henry Lane, billed as "Master Juba", was a free-born Negro who Edward LeRoy Rice wrote, "The world never saw his equal," one Negro dancer who was acclaimed before minstrelsy even began and he was from Providence, R.I. He learned his dancing from a Negro jig and reel dancer name "Uncle" Jim Lowe. Lane by 1845, as minstrelsy became world famous, was considered the greatest dancer of them all.

Lane performed in the notorious "dance houses" of the Five Points district of New York City.

Later on a tour with the Georgia Champion Minstrels in New England, he was billed as the following: (8) Marian Hannah Winter (Chronicles of the American Dance page 50)

"The wonders of the world Juba, acknowledged to be the greatest dancer in the world. Having danced with John Diamond at the Chatham Theatre for \$500.00, and at the Bowery Theatre for the same amount, and established himself as the King of all dancers.

No conception can be formed of the varieties of beautiful and intricate steps exhibited by him with ease. You must see to believe."

Edward LeRoy Rice wrote: "John Diamond, the white dancer, Lane's competitor, is described as one of, if not the greatest jig dancers that the world ever knew. In 1844 a series of challenge matches took place between them. Lane's victories over Diamond did not come easy, and later Lane was a contestant in Boston that was won by John Diamond. In various matches after 1845 Lane was consistent victor."

Lane's performances, his dancing was without precedent abroad, were described by English writers with detail and perception. Charles Dickens visited the Five Points district where he was enchanted by a dancer who certainly could be Lane himself. Following is an excerpt Charles Dickens wrote in 1842:

"Five or six couples came upon the floor marshalled by a lively young Negro who is the wit of the assembly and the greatest dancer known... Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing, but the man's fingers on the tambourine, dancing with two left legs; two right legs, two wooden legs, two wire legs, two spring legs-all sorts of legs and no legs-what is this to him?" (9) Charles Dickens in his American Notes

(7) New York Times June 5, 1888
(8) Marian Hannah Winter
(9) Charles Dickens (1842)

The first minstrel troupes to appear in the early 1800s were the Christy Minstrels, Virginia Minstrels with Dan Emmett, Billy Witlock, the Kitchen Minstrels, Woods Minstrels, Buckley's New Orleans Serenaders, San Francisco Minstrels and Sharpley's Minstrels, etc.

It was noticeable that the American audiences of the 19th century demanded amusement on the minstrel stage that degraded the Negro which was embarrassing to him. This image of the Negro performer caught by economic necessity to ridicule themselves was very depressing.

In 1865 Charles Hicks organized the first Negro troupe, adopting the format in use by the white minstrelsy. Other troupes like his toured until 1889.

James Weldon Johnson described this role of the Negro as an irresponsible, happy-go-lucky, wide grinning, loud-laughing, shuffling, banjo-playing, singing, dancing sort of being.

The producers found it more profitable by casting the Negro in the "funny-man" role.

Americans were entertained by lavishness in the nineteenth century and entertainers in this period would not be considered or hired unless they could dance, sing, tumble, talk and play an instrument in a band.

Although the songs and dances by the Negro had considerable influence on American entertainment in the 1830s to the 1850s in the development of the white man's minstrelsy, changes occurred by the end of the century when the Negro performers were allowed greater opportunity in the entertainment business. In the half century of the minstrel shows, white and black, as the shows became bigger, they deteriorated because of lack of novel and original ideas. The Negroes at this time were developing more vital forms of syncopated music in city jazz in 1913 and the blues appearing after World War I.

Americans in 1870 were especially captivated by a sparkling spectacle in judging a performance on concert stage or a musical composition.

The Jubilees of 1869 and 1872 with their vast orchestras numbering 1,000 and 2,000 with choruses of 10,000 or more, with organ, bells and etc had idolatized European performers of lesser rank who requested the well known hits of the day such as "Yankee Doodle" etc.

With founding of the Symphony Society of New York in 1878, the Metropolitan Opera in 1882-84, the musical intelligentsia made its appearance in other major cities in the east, thereby launching a campaign against musical illiteracy throughout the land with a follow-up of musical critics in evaluating and upgrading musical performance on the concert-stage. This influence in the elevation of the arts brought improvements in education and artistic performances.

Negroes restricted in the early years to "darker" songs, minstrel show repertory limited to plantation songs, were expected to sing "Swanee River" or other dialect 'comical' songs. Songs of this type were believed by northerners as "authentic Negro songs" and for this reason were requested by performing Negroes. This song literature was the rage in the 1870s and 1880s, in combination with the "coon song" so popular in the 1890s.

John W. Work observed: "The songs heard in the minstrel shows are no more Negro songs than the white man with his face blacked is a Negro." (10) John W. Work, The Negro and his Music

Since the earliest days of the United States, racism, prejudice, and inequality have existed in every generation in divergent forms.

From the time the white colonists set foot upon this mainland they initiated a nihilistic approach to an aborigine whom they considered savages. The rich land belonging to the Indians was slowly gorged by the white man's greed until the Indian became a captive in his own country. The white man brutally tried to conquer and ultimately destroy the Indian by a planned move of extermination, now known as genocide. As a cultural group the American Indians incurred more hatred and humiliation than the blacks. They were both taken for granted as 'niggers, one red, one black! Nevertheless the Indian was free and apprehensive and ever ready to battle for what was justifiably his. Aggression was the flash that kept the flame of hate burning.

The many so-called reservations, later set aside for Indians by the legislators of that day, were deficient and lilliputian useful partitions of land. Eventually they were reduced to a powerless minority. The status of the American Indian, today, weighs ponderously on the conscientious American.

(10) New York Times - Feb. 18, 1900

BLACK PATTI (cont'd)

During, the early American minstrelsy period the Negro was subjected to racism difficult for this generation to realize. Certain Southern states laws permitted free Negroes to own slaves: and by inheritance, gift, and purchase, 4,500 free Negroes were in 1830 recorded as owning slaves. And in a number of cases free Negroes were in some cases the children of a free father who had purchased his wife; if the free negro husband of the slave woman did not buy her freedom, as many husbands failed to do, the children of the marriage were born slaves and were the lawful property of the father. Some husband held off from buying freedom for their wives; an unsatisfactory wife could be sold. A Negro shoemaker in Charleston South Carolina bought his wife for \$700.00, and finding her hard to please, expeditiously sold her a few months later for \$750.00.

A Negro Baptist minister in St. Louis was recorded in 1836 as the owner of twenty slaves. Samuel Gibson, a Mississippi free Negro, (1884) took six slaves he owned to Cincinnati, and gave them freedom papers. (11)

This was the beginning cry and an awakening by humanitarians of the practice of slavery in its myriad forms in the South. The outcry for justice... this shame of the Christian civilization in permitting this cruel form of exploitation of the black man!!

In this atmosphere of political uncertainty prior to the Civil War, minstrelsy, white and black, boomed. Even the plight of the white minstrel man was far from easy, nevertheless it was a life of drudgery, long hours and railroad jumps and small salaries. The black and white lived in fear of losing their jobs without notice, also being stranded with their minstrel show in some remote town.

In W.C. Handy's, "Father of the Blues", who was bandmaster in W.A. Mahara's Minstrels, had this to say of the late minstrelsy years: (12)

"Encyclopedists and historians of the American stage have slighted the old Negro minstrels while making much of the burnt cork artists who imitated them. But Negroes were the originators of this form of entertainment, and companies of them continued to perform as long as the vogue lasted. Mahara's outfit, like the Georgia Minstrels, the McCabe and Young Minstrels, and the Hicks and Sawyer Colored Minstrels, was the genuine article, a real Negro minstrel show. Our show, like most of the others of its type, was under white management." Handy continues with an interesting story of the routine life in the Mahara Minstrels and the part he played, as he advanced in his musical experience with this organization.

Handy cites some tragic and near tragedy experiences during his four years with the Mahara Minstrels. He tells about a young trombone player who was a talented musician, a sensitive boy who resented insult with every fibre of his being. He would fight anyone anytime with any weapon within reach. We understood his fierce pride; we knew how to treat him. The Georgia Minstrels lured him away from us, he didn't fare so well. His name was Louis Wright, while with his girlfriend in a Missouri town, was snowballed by some white hoodlums. He retaliated with a blast of curses. (13)

That night a mob came back-stage at the theatre. They had come to lynch Louis. In his alarm the sharp-tempered boy drew a gun and fired into the crowd. The mob scattered promptly, but reassembled in the railroad yards, near the special care of the minstrel company. This time the mob was augmented by officers. When the minstrels arrived, the whole company was arrested and thrown into jail. Many of them were brutally flagged during the questioning that followed, but no squeal was forthcoming. In time, however, Louis Wright was recognized. The law gave him to the mob, and in almost less time than it takes to tell it they had done their work. Louis Wright was lynched....mutilated and his body shipped to his mother in Chicago in a pine box. (14) Handy continues:

"While playing a cornet solo in the public square during the noon concert, in a Texas town, I suddenly turned around to discover a rifle pointed at my eye. I ignored the threat and in a short time a gang of cowboys appeared and began roping our walking paraders with their lassos. The rowdy boys joined in the fun, throwing rocks down the bell of the bass horn, and other pranks. We refused playing a note during the parade. (15) More from W.C..

"Another night in Texas, the local bad-men boasted they would break up our show just for the devilment. The rangers, enemies of these prairie bullies, showed up in time to crimp their plans. The rangers had the eagle sign on the Texas toughs. One of them could and sometimes did rout many prairie bullies at a time! (16) And more!

"The Texas town of Orange we dreaded most. The town mob would sit up all night waiting for the train to pass. Their idea of wild, he-man fun was to riddle our car with bullets as it sped through their town. We turned out the lights and lay on the floor. Luckily no one ever got shot during these attacks! (17)

W.C. Handy, composer of the "St. Louis Blues" in 1914, wrote 102 songs, (rags, folksongs, jazz instrumentals, blues and spirituals). Not too well known was one honoring Sissieretta Jones in 1940. Chris Smith and Henry Troy with W.C. Handy co-authored.

W.C. Handy's story of his nightmare days in the late minstrelsy, by these excerpts, are only a very small sample, of the what he told about in his observation of the problems encountered in his life as a Negro entertainer and composer. He expressed that afterward many members of the minstrel group went to live abroad permanently. Later, in his early recording years, he explains the treatment of his first works by the music publishers, unions and agents, where others pocketed the royalties and he reaped some of the glory.

In 1882, some of the greatest of all Negro companies were organized—a trend toward mammoth and stupendous shows.

Three large Negro companies in 1893 were the Richards and Pringle Minstrels, the McCabe and Young Minstrels and the Hicks and Sawyer Minstrels—owners and managers being white. They conformed mainly to the white stereotype and their most successful business was abroad, to a lesser extent in the Southern states.

George Walker of the famous Williams and Walker team wrote in retrospect of the old minstrel days: The barriers were many more in the way of the black performers in those days than now; the opposition on account of racial and color prejudices and the white comedians who 'blackened up' stood in the way. This was the same attitude during the teens to the pioneering New Orleans jazzmen who were opposed by entrenched white musicians when they arrived in Chicago. (18)

White entertainers who worked in black face imitating the Negro fought to preserve their jobs by keeping the Negro out of work. "Black-faced white comedians used to make themselves look ridiculous as they could when portraying a 'darky character.'" The one fatal result of this to the colored performers was that they imitated the white performers in their make-up as 'darkies'. Nothing seemed more absurd than to see a colored man making himself ridiculous in order to portray himself. (19)

The Georgia Minstrels was one of the great Negro companies. An exception to the trend was organized by Charles Hicks in 1865. Hicks, a Negro, encountered so many difficulties that he sold out to Charles Callendar, a white impresario, when minstrelsy was at its height and Callendar became very successful.

- (11) Carl Sandburg—Abraham Lincoln (page 281) The Prairie Years
(12) W.C. Handy — Father of the Blues (1941) page 34
(13) Ibid page 43
(14) Ibid page 43
(15) Ibid page 44
(16) Ibid page 44
(17) Ibid page 44
(18) The Real Coon on the American Stage, The Theatre (Aug. 1906)
(19) Ibid

CHAPTER 2

BLACK PATTI Her Era on the
American Concert Stage

SISSIERETTA JOYNER JONES)

In the atmosphere of the pre-Civil and immediate post-Civil War years, Matilda Sissieretta Joyner was born January 5, 1869. (1) Jeremiah Malachi Joyner, her father, was a former slave in Carolina and was known to have been his master's body servant during the Civil War. The dark side of life, too, was seen by her mother Henrietta B. Joyner, before the advent of the Emancipation Proclamation. Jeremiah and Henrietta were soon involved in church choir activities in Portsmouth. This led to continued improvement for himself and family and it wasn't long before he became minister of the Afro-Methodist Church in Portsmouth, Virginia.

Sissieretta was their first child and a second child, a son Jerry, was born while the family still lived in Portsmouth. The child died before the family left for Providence, Rhode Island.

The crestfallen and crushed South was in the midst of social reform and economic problems. These were the years that left a vivid impression on Sissieretta's early life.

A new mode of life faced this former upperclass plantation system of government whose customs were upset by the Emancipation Proclamation and the Thirteenth, Fourteenth and Fifteenth Amendments to the United States Constitution which brought freedom for the black man and citizenship.

This formerly elite South, following the Civil War, was an embarrassing and degrading one, politically, economically, morally and socially.

(1) Instead of usual date of 1868 — from autographed article in Jones' Press Scrapbook,.....

BLACK PATTI (cont'd)

Its territory was made into military divisions and supervised by Northern carpet-baggers, scalawags or "poor whites" and the Negro, where military law prevailed.

The loss of political power and the new leadership of the Negro so inflamed the white South that common emotionalism began to dominate its reasoning. As a result, they resorted to terrorism and violence. The formation of the Ku Klux Klan took place in Pulaski, Giles County, Tennessee in 1866. (2) This group, which first offered its aid in combating violence and unnecessary crime, soon became the essence of brutality and savagery as it outrageously harassed the Negro population. (3) According to Aptheker, the work of this group, supplemented by other more individual acts of violence, became "the basic means for destroying Radical Reconstruction", a destruction both political and social.

In resentment of the Civil Rights Bill of 1875 and the Fourteenth Amendment to the United States Constitution, these having clarified the status of all American citizens and having declared all men entitled to equal enjoyment of public facilities, Matilda Sissieretta and her fellow black Americans were subjected to humiliating Jim-crowism. As suggested by the Tennessee law of 1881 demanding separation of the races on the railroad, and the United States Supreme Court decision in the case of Plessy versus Ferguson (4) ushering in separate-but-equal practices in segregated public schools, where signs were posted for the sole purpose of directing the Negro to his "proper" place. The black citizen was not only publicly segregated, but he was often excluded (as in restaurants and hotels), or hidden (as in the "peanut-gallery" or "nigger heaven", top gallery of the theatre or in the rear seats of buses), or belittled by a special etiquette which admitted him to the back door, demoted him to be Joe or Uncle Joe and raised his white compatriot to Mr. White.

Supplementary to such indignities was the constant molestation by the Ku Klux Klan. A petition extracted from "A Documentary History (3) of the Negro People" vividly projects a picture of the scarecrow activities typical of the KKK. This petition was sent to Congress by the Negro citizens of Kentucky and is dated March 25, 1871. It reads:

"We believe you are not familiar with the description of the Ku Klux Klans (sic) riding nightly over the country going from County to County and in the County towns spreading terror wherever they go, by robbing, whipping, ravishing and killing our people without provocation, compelling Colored people to brake (sic) the ice and bathe in chilly waters of Kentucky River." (5)

Following this preface are listed one-hundred-sixteen accounts against the Klans including every imaginable crime. (5)

In addition to the organized activities conducted by Klansmen, there were anti-Negro campaigns conducted by the unorganized public. One of the most immoral and barbaric activities in this category was lynching. According to Aptheker, 1,217 Negroes were lynched in the United States between 1890 and 1900. (5) The most shocking document compiled by this scholar on this subject is dated 1900 and bears the title "One Year's Lynching Record." Over one-hundred names appear. The occasions for these lynchings range from murder to suspected robbery, rape, race prejudice, unknown offenses, unpopularity, giving testimony, and no offense, to mention only a few from this extensive list. (5) Such public conduct impelled by hatred and fear was known to the mature Matilda Sissieretta Joyner Jones and influenced her avoidance of certain Southern towns during her early concert career. (6)

In a Detroit Times interview, Sissieretta Jones says, "I don't care to go far South in the United States, for it would not be pleasant, I fear. Louisville is as far as I go." (6)

Sissieretta's first educational experiences were probably gained in a school such as the ones established by the Freedmen's Bureau an organization (advocated by Booker T. Washington (7) and W.E.B. DuBois)—the old Webster School on Queen Street in Portsmouth, Virginia. (8)

The Freedmen's Bureau's efforts to provide educational and economic aid for the freedmen might have been successful had they not met opposition from the South and non-support from the North. Aims of the Bureau were not fully realized, but this had been a first step toward educating and helping the Negro to find a place in the American scene.

Notern philanthropic and missionary groups contributed, too, to the education of Southern Negro youth. Some of these establishments were Fisk (1865), Howard (1867), Atlanta (1865), Hampton (1868), and Tuskegee (1881). From institutions such as these, a new skilled, alert and intelligent Negro emerged.

For the first six years of her life Matilda Sissieretta's remaining fifty-six years were to be affected by a tainted northern atmosphere. (9)

In 1876, at the age of six, Matilda Sissieretta Joyner and her family moved to Providence Rhode Island. In an interview by the Empire (Toronto), she stated, "My father was leader of the church choir, and my mother had a very sweet voice. She sang a great deal also." (10)

Yet, in the North as in the South, there was no paradise for Matilda Sissieretta Joyner. Matilda Sissieretta discovered that in the Northern maze, people of her race were often ignored and inauspiciously forgotten. (9)

Though the North was far from a Utopia, there was one area in which the Negro could upgrade himself. This was the area of education available on an elementary as well as on an advanced plane for those who wished to explore and to learn. In the Northern schools, schools whose standards were comparatively lower than those today, the Negro was offered a chance to show his fellow white Americans the fallacy of the mental-inferiority myth which had continually plagued him. In such a climate as this, Matilda Sissieretta began to sing and to mature.

Accepting the first account of Sissieretta Joyner as a child of six upon her arrival in Providence, we trace her activities to the elementary school. Here, Matilda Sissieretta fondly called "Sissy" and "Tilly" by her classmates who adored her as a person, were enchanted by her beautiful voice. The vocal qualities unique to Sissieretta at this early age must have been those of sweetness, clearness, and brilliancy—qualities which were later audible signature of Sissieretta. (9) (11) One of her schoolmates said, "I used to love singing teacher day, Sissy's voice could be heard above the rest." Another life-long friend asserted she really started public singing in the Sunday school of the Pond Street Baptist Church when we had entertainments and little affairs.

In this period Sissieretta joined the Congdon Baptist Church where a neighbor and fellow church member still remembers her. She sang in church concerts here, "wearing short dresses and looking scared, while her voice was sweet and clear as a bell."

These "singing teacher days" and church concerts became major items on the calendar of the child Sissieretta. These were happy days for her which she recalled when a reporter from the Empire asked, "have you been singing in public long, madame?" To this Sissieretta Jones replied, "Ever since I was a little girl. But always among my own people." These basic years laid the foundation for the more serious and concentrated music study which she pursued in later years.

Report by the press of performance announcements and biographical sketches on Sissieretta Jones, according to these, at the age of fifteen she began her study of music at the Providence Academy of Music. Here, with M. Mouras as her instructor, she studied the piano, an instrument which she later played during her tour to the West Indies. (12) "Before I had a piano I used to sit at the table pretending that was a piano, and I played my first accompaniments on the table." (13) "At fifteen years of age she was studying with Mme. Lacombe, the retired Italian prima donna." (14) Such instructors were the first teachers of Clara Louise Kellogg—called the first American prima donna (15) and Lillian Nordica.

The second stage, after three years at the Academy, was when Sissieretta's serious music study began. Was her study private or through the New England Conservatory or was it with the Boston Conservatory as reported as her alma mater by the press? An interview with the Chicago Evening Post, she said, "I studied two years with eastern teachers. It is a mistake to announce me as having studied in Paris." (15) It is possible that she attended the Boston Conservatory of music, established in 1867,—records for the period prior to 1930 do not exist.

During this time she was invited to perform for the Parnell Defense Fund attended by 5,000 at San Souci Gardens in Providence. (16) Another performance in Boston was reported at the Boston Music Hall in the year 1887—programs are non-existent.

Early concertizing combined with study by Sissieretta could have been during 1882 to 1888 at the Providence Academy and at the Boston Conservatory of Music.

(2) Maurice Davis — "Negroes in America Society" (1940)
(3) Harbert Aptheker — "Documentary History of the Negro People in the U.S. (1951)
(4) Carter Woodson — "The Negro in our History" (1947)
(5) same as (3)
(6) Detroit Times — Interview
(7) Booker T. Washington (1899)
(8) Journal and Guide (Norfolk)
(9) Willie E. Daughtry — F.O. Terry
(10) Empire (Toronto)
(11) Melvina Newsome — William Golden, Cousins of Sissieretta Jones (both deceased)
(12) St. Thomas Tidings (1891)
(13) Detroit Times
(14) The Message (Granville L. Howe)
(15) Chicago Evening Post, interview

BLACK PATTI (cont'd)

Sissieretta married David Richard Jones during the latter part of 1883. Mr. Jones, a small man of stature, was known as a race-horse and gambling man as well as a news man from Baltimore. (17) The press reported he was a mulatto and as Sissieretta's manager became unhonored for his extravagance.

The one child born to them did not live long. This was a great sorrow to Sissieretta, as she was fond of children and in later days took in homeless children to board. (18)

Mr. Jones, an ambitious impresario with plans for his talented wife, took her to London in 1890 to begin a stage make-up "treatment" to enhance her concert appearance, similar to the practice of performers of the present entertainment world.

Success was made by his promotion of Sissieretta's magnificent voice in concerts and salon musicals. He was constantly planning new areas to exploit and he desired popular box office appeal for Sissieretta's voice, physical figure and the engaging personality for a musical touring company of her own. It was obvious he wasn't campaigning for the cause of serious music.

Observing friends told about his foolish habit of lighting his cigars with Sissieretta's ten-dollar bills.

F.C. Terry in his "The Closing Chapters of the Life of "Black Patti" in the Providence Sunday Journal, July 16, 1933, gives the following description:

Richard Jones simply could not stand prosperity and a divorce was secured. Madame Jones was granted the right to resume her maiden name. A story is told which is said to be typical of Mr. Jones. In a hall where a concert was being given he (Richard Jones) stationed a young man to collect the money at one door and he at another, where "Black Patti" was singing. After the concert the youth sought him out saying, "You didn't take the money." How much is it?" Mr. Jones asked. "Nearly twenty dollars!" "All right" answered Mr. Jones, keep it for pocket change, boy". (18)

Sissieretta continued to use the name Jones. Because of Mr. Jones' eccentricities Sissieretta made her decision to separate. Mr. Jones continued to live in Providence until 1899.

(16) Farnell Defense Fund Concert - Announcement
(17) The Sun (Baltimore), Press Book
(18) Providence Sunday Journal, F.C. Terry (1933)

(to be continued) ..Sissieretta in New York in 1888..

DIGGIN' THE GROOVESwith bob davenport (cont'd from page 2)

- hsr-134: WOODY HERMAN, Vol. II. Back in 1944 Woody did the old gold show on radio, and these are some excerpts with Woody doing a lot of vocals as only he can do them.
- hsr-135: HARRY JAMES, Vol. III. These are all instrumentals, and cover the 1948-49 period. These also are broadcast excerpts.
- hsr-136: STAN KENTON, Vol. III. This one goes back to the 1943-44 period, and were all made especially for E.T.'s., with the exception of two cuts. Heard vocally are: Red Dorris, Dolly Mitchell and Anita O'Day.
- hsr-137: BLUE BARRON, Vol. II. This has always been one of my favorite "sweet bands", and I don't care how Mickey Mouse it was! This one is from the 1937-38 era, and the first five cuts were made before Blue started using the singing song titles. Vocals are by the 3 Blue notes, Charlie Fisher, and that super ballad singer, Russ Carlyle.
- hsr-138: DICK JURGENS, Vol. II. This also is from the 1937-38 days. Dick always had a good, solid band, and an important part of its success were the vocals of Ronnie Kemper and Eddy Howard, both of whom are heard here. There are also two instrumentals.

At this writing I have heard some rumors of RCA's great Bluebird Series being reactivated, but so far have received no official word. I'm awaiting a reply to a letter I wrote RCA, and as soon as I know some definite news I'll pass it on to you through my column here at RR. --- and while the apparent complete disinterest on the part of the "Majors" on our kind of music is frustrating, we can be grateful for the several independents who continue to release reissue material on LP. Here are some of the latest of these:

Among the several labels that LARRY KINER produces one is called AIRCHECK, so called because they are air checks of radio shows and remotes, and I have recently

DIGGIN' THE GROOVESwith Bob Davenport.(cont'd)

received four new ones:

- AIRCHECK #15: WILL BRADLEY & HIS ORCH. FEATURING RAY MCKINLEY, "ON THE AIR". Vocals are by Ray McKinley, Lyn Gardner, Terry Allen and Carlotta Dale. These are from the Hotel Astor in New York (8/22/41) & the famous door in New York (2/21/40). I had to laugh on one "cut" when the remote announcer referred to Terry Allen as "she", not once, but twice!
- AIRCHECK #16: BENNY GOODMAN & HIS ORCH. "ON THE AIR". Most of these were remotes from the Palace Hotel in San Francisco on 5/28/40 & 6/4/40, with three bands from an 8/10/42 "Bond Wagon" broadcast, one featuring a Peggy Lee vocal on "The Foolish Things" played at a very draggy tempo for BG. Helen Forrest is heard on one selection (duplicated) on the palace remotes.
- AIRCHECK #18: HARRY JAMES & HIS ORCH., "ON THE AIR". Side 1 is a remote from the Meadowbrook in Cedar Grove, N.J. on 11/10/44, and features vocally Kitty Kallen & Buddy DeVito, while side 2 are from the chatterbox in Mountain Side, N.J. on 6/30/40 (with two Dick Haymes vocals) and from the Meadowbrook in Culver City, Calif. on 2/14/46 with Ginny Powell & Buddy DeVito sharing mike honors.
- AIRCHECK #20: BOYD RAEURN & HIS ORCH., "RHYTHMS BY RAEURN". This one is also from the Palace Hotel in S.F. on 6/9/45 & 7/27/45. Vocals are by David Allen, Margie Wood & Barbara Jane. Boyd never achieved the success of Stan Kenton, even though his band at times was every bit as good, with super arrangements by George Handy. At first it was the great alto of Johnny Bothwell that was featured, and then Hal McKusick took over the alto chair. And now we move on to some of Larry Kiner's other labels, firstly

TOTEM:

TOTEM 1011: ALICE FAYE "ON THE AIR". Some great nostalgic stuff from the years 1932 & 1933, and as most everyone knows Alice got her start on the Rudy Vallee radio show, and that's where these are from, with Alice doing some numbers with Rudy, and one ("Dinah") with the Hills Bros!

TOTEM 1025:

CONNIE BOSWELL & THE BOSWELL SISTERS "ON THE AIR". This one is really a surprise and a delight! The broadcast dates are in the years 1935, 1936 & 1941. With the Boswell's doing one number with Rudy Vallee, and Connie does a duet with Don Ameche, and another withyou won't believe it!....John Scott Trotter!

TOTEM 1026:

This one is called "THE THIRTIES GIRLS", covering the years 1932, 1933, 1935, & 1936 and featuring Gertrude Niessen, Ethel Merman, Lyda Roberti, Ethel Waters, Alice Faye, Libby Holman, Katherine Perry (with Earl Hines at the piano), Ella Logan, Josephine Baker & Mildred Bailey. All collectors should have this one.

TOTEM 1027:

RUDY VALLEE "ON THE AIR". Very little of Rudy's singing on this one. Side 1 is a sealtest program of 10/31/40 featuring Rudy and John Barrymore in comedy skits, while side 2 is another sealtest program of 3/19/42, and more comedy with Rudy, Joan Davis, John Barrymore and Charles Laughton. --- some memorable moments from old radio days.

TOTEM 1029:

JESSICA DRAGONETTE. Now here is a name long overlooked on the reissue scene, and it's a delight to hear her once again. No date is given on the transcriptions these were taken from, nor much else in the way of information except the 16 titles of mostly pop standards. "BIRTH OF THE BLUES". This is a theatre guild broadcast of Jan. 1950, and an adaptation of the movie. The players (and singers) are Bing Crosby, Dinah Shore & Phil Harris, and it features the cornet of Red Nichols! Lots of great old standards are sung by the cast, and yes, Phil does sing "that's what I like about the South", Although that wasn't in the movie version!

SPOKANE 9:

"BING'S MUSIC HALL HIGHLIGHTS" are some of the great moments from Bing's kraft days. Various dates from 1943 & 1944 are highlighted. To name but a few of Bing's regulars: Trudy Irwin, Marilyn Maxwell, John Scott Trotter, etc.

SPOKANE 16:

"BING'S MUSIC HALL HIGHLIGHTS" are some of the great moments from Bing's kraft days. Various dates from 1943 & 1944 are highlighted. To name but a few of Bing's regulars: Trudy Irwin, Marilyn Maxwell, John Scott Trotter, etc.

That about does it for this time. As usual if you have any questions or comments, you can write to me at: 10661 Old Redwood Hwy., Healdsburg, CA 95448. So, until next time, happy listening!

EDISONIA

Ray Wile

ERNEST L. STEVENS

Trio

*See RR161/2 & 163/4 for Ronald Grable's Stevens biographical, and 163/4 for Ray Wile's Edison listings of Stevens piano recordings *

The first trio consisted of Roy Thrall, sax; Mike Aron, guitar and Stevens, piano. Later trios had either Charlie Murray or Frank Cross or Archie Slater on sax --and the guitar and/or banjo was handled by either Chick Paris or Sam Browne. Further research may unearth other personnel changes in the trios.

The Edison Recordings of the Ernest L. Stevens' Trio

Compiled by Raymond R. Wile

(Note: 8444, 8445, 8470 recorded at the Edison Studio in New York City. All other recordings were made at the Columbia Street Studio in West Orange, N. J.)

5/6/22	8444	A,B,C	All over nothing at all. Rejected by Edison. Made over on 1564.
5/6/22	8445	A,B,C	Suppose the roses were you -- FT Passed by Edison Issued on 50984 listed 5/15/22 - 11/21/27. Dubbed onto cylinder 4594.
5/27/22	8470	A,B,C	Soothing -- FT Passed by Edison Issued on 51007 listed 8/24/22 - 8/21/25. Dubbed onto cylinder 4611
1564		A,B,C	All over nothing at all. Make over of 5/6/22 8444. Passed by Edison Issued on 50987 listed 5/24/22 - 10/31/29. Dubbed onto cylinder 4607.
6/29/22	1567	A,B,C	Rock me in my Swenee cradle. There are test pressings of Takes A, B and C at the Edison National Historic Site with file numbers ED109; ED108; ED110
6/29/22	1568	A,B,C	Keep on building castles Issued on 51016 listed 7/24/22 - 8/21/25.
7/26/22	1572	A,B,C	Red 1568 -- Waltz Passed by Edison Issued on 51026 listed 8/1/22 - 8/21/25 Dubbed onto cylinder 4701.
7/26/22	1573	A,B,C	If I had my way Pretty baby Issued on 51026 listed 8/1/22 - 8/21/25.
8/11/22	1575	A,B,C	Love sends a little gift of roses. Passed by Edison Issued on 51037 listed 8/23/22 - 3/12/29. Dubbed onto cylinder 4686.
8/21/22	1577	A,B,C	Magic mirror -- waltz Passed by Edison. Issued on 51042 listed 9/5/22 - 3/12/29. Dubbed onto cylinder 4733.
8/18/22	1576	A,B,C	Hot lips -- FT Issued on 51037 listed 8/23/22 - 3/12/29. Dubbed onto cylinder 4661.
8/25/22	1578	A,B,C	Mammyland -- FT Passed by Edison (OL) Issued on 51043 (OL) 9/6/22 - 8/21/25 (Note: I believe that OL stood for Other Listing and referred to Tone Test recordings)
8/25/22	1579	A,B,C	Hesitation waltz Passed by Edison Issued on 51042 listed 9/5/22 - 3/12/29. Dubbed onto cylinder 4673.
9/29/22	1583	A,B,C	Ji-jl-boo FT Passed by Edison (OL) Scheduled for 51075 (c. w. Knickerbocker Quartet -- When your castles ... (8599). Cancelled 10/23/22. There is a test pressing of Take A on ED117 at the Edison National Historic Site.
9/29/22	1584	A,B,C	Tomorrow -- FT Passed by Edison Issued on 51074 listed 10/9/22 - 5/19/26 Dubbed onto cylinder 4716.
10/6/22	1585	A,B,C	Lonesome mama blues. Passed by Edison Issued on 51076 listed 10/13/22 - 11/21/27.
10/13/22	8700	A,B,C	Flora valse Rejected by Edison There are tests of Takes A & B at the Edison National Historic Site with file numbers ED944 and ED917.
10/14/22	8701	A,B,C	When you are near -- FT Rejected by Edison There are tests of Takes B and C at the Edison National Historic Site with file numbers ED944, ED945.
10/16/22	8702	A,B,C	Artist's Reverie Passed by Edison
12/2/22	8706	A,B,C	Baby blue eyes -- FT Passed by Edison Issued on 51104 listed 12/16/22 - 8/21/25. Dubbed onto cylinder 4710.
12/7/22	8707	A,B,C	Chicago -- FT Passed by Edison Issued on 51120 listed 1/8/23 - 5/19/26
12/26/22	8710	A,B,C	Jennie -- FT Issued on 51113 listed 1/2/23 - 8/21/25. Dubbed onto cylinder 4723.
2/20/23	8723	A,B,C	Auf widdersohn waltzes Hold Cronkhite There are test pressings of Takes A, B and C at the Edison National Historic Site with file numbers ED967, ED968, ED969. Remade 3/2/23. (8723 was the first recording to utilize the Edison experimental 125 foot brass recording horn)
3/2/23	8723	F,G,H	Auf widdersohn waltzes. Remake of 2/20/23 session. Passed. There is a test pressing of Take G at the Edison National Historic Site with file no. ED970.



3/15/23	8728	A,B,C	Falling -- FT Passed by Edison and Cronkhite. Issued on 51141 listed 3/26/23 - 8/21/25.
3/22/23	8739	A,B,C	Why -- FT Rejected by Edison and Cronkhite. Remade on 4/5/23 and 4/19/23. There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED 977 and ED 987
4/5/23	8730	F,G,H	Why -- FT. Remake of 3/22/23 session. Remade 4/19/23.
4/19/23	8730	J,K,L	Why -- FT. Passed Edison and Cronkhite. Remake of 3/22/23 & 4/5/23 sessions. Issued on 51166 listed 5/25/23 - 5/19/26.
8/24/23	8753	A,B,C	Love -- FT Passed by Edison and Cronkhite. Issued on 51258 listed 10/27/23 - 5/19/26.
8/29/23	8754	A,B,C	Like a rose -- FT Passed by Edison and Cronkhite Issued on 51234 listed 9/29/23 - 3/12/29.
9/5/23	8755	A,B,C	The world is waiting for the sunrise Passed by Edison and Cronkhite. Issued on 51234 listed 9/29/23 - 3/12/29.
9/12/23	8756	A,B,C	Tinkle tune -- FT Passed by Edison and Cronkhite Issued on 51240 listed 10/9/23 - 8/21/25.
9/26/23	8760	A,B,C	Baby doll -- FT Hold Edison and Cronkhite. There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1006; ED1007 & ED1006
10/4/23	8765	A,B,C	Melancholy -- FT Passed by Edison, Cronkhite & Folsom Issued on 51255 listed 10/22/23 - 5/19/26.
10/10/23	8770	A,B,C	Are you lonely -- FT Passed by Edison, Cronkhite & Folsom. Issued on 51258 listed 10/27/23 - 5/19/26.
10/19/23	8775	A,B,C	Moonlight kisses -- FT Passed by Edison & Cronkhite Issued on 51262 listed 11/6/23 - 8/21/25. Dubbed onto cylinder 4826.
10/27/23	8787	A,B,C	Just a girl that man forget -- Waltz Passed by Edison and Cronkhite. Issued on 51264 listed 11/6/23 - 11/21/27.
11/16/23	8793	A,B,C	Along the rainbow trail Passed by Edison. Issued on 51276 listed 12/12/23 - 8/21/25.
11/26/23	8797	A,B,C	Teach me how -- FT Passed by Edison Issued on 51277 listed 12/12/23 - 11/21/27.
12/6/23	8798	A,B,C	You didn't want me Passed by Edison and Cronkhite Issued on 51290 listed 1/12/24 - 5/19/26.
12/13/23	10001	A,B,C	Sleep. Passed by Edison and Cronkhite changed to Rejected by Edison. Remade on 12/31/23. There is a test pressing of Take C at the Edison National Historic Site with file number ED1504.
12/31/23	10001	F,G,H	Sleep. Remake of 12/13/23 session. Hold Edison but issued on 51292 listed 1/21/24 - 10/31/29.
1/9/24	10009	A,B,C	Someone loves you after all. Rejected by Edison. There are test pressings of Takes A & C at the Edison National Historic Site with file numbers ED 1506 & ED 1506.

Ernest L. Stevens' Trio

ISSUE INFORMATION

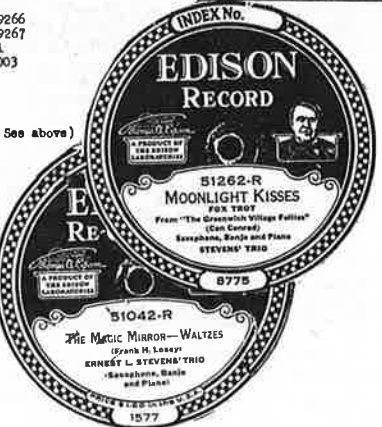
Discs

50984	8445/ Naty's Oro. 8446
50987	1564/ Naty's Oro. 8456 (Note: It is unclear whether 1564 was used or 8444)
51007	8470/ Broadway Dance Oro. 8478
51016	1568/ Atlantic Dance Oro. 8479
51026	1572/ 1573
51037	1575/ 1576
51042	1577/ 1579
51043	1578/ Broadway Dance Oro. 8572
51074	1584/ Atlantic Dance Oro. 8607
51076	1585/ Joe, Ernest's Waldorf-Astoria Dance Oro. 8600
51104	8706/ Broadway Dance Oro. 8686
51113	8710/ Kaplan's Melodiata 8687 (Note: Listed on issue lists as Stevens' Quartet) 8710 -
51120	8707/ Kaplan's Melodiata 8803
51141	8728/ Atlantic Dance Oro. 8883
51166	8730/ Broadway Dance Oro. 8949
51234	8754/ 8755
51240	8756/ Stevens' Dance Quartet 8758
51255	8765/ Mohalak's Dance Oro. (i. e. Kaplan's) 9190
51258	8770/ 8753
51262	8775/ Ernest Stevens' Dance Oro. 9215
51264	8787/ Don Parker's Dance Oro. 9192
51276	8793/ Fletcher Henderson & His Oro. 9266
51277	8797/ Fletcher Henderson & His Oro. 9267
51290	8798/ Ernest Stevens' Dance Oro. 9301
51292	10001/ Ernest Stevens' Dance Oro. 10003

Cylinder Issues

1594	dubbed from disc matrix 8445	1564	for 8444 See above)
1607	ditto	8470	
1611	ditto	1576	
1661	ditto	1579	
1673	ditto	1575	
1686	ditto	1572	
1701	ditto	8706	
1710	ditto	1584	
1716	ditto	8710	
1723	ditto	1577	
1733	ditto	8775	
1826	ditto		

Continued listing of Stevens' Piano Quartet and (15 note) orchestral plus his piano on Edison's 1500 series. Also Ray Wile's superlative Volume One of his MUSIC DISC CATALOG has been published. Practically all have been sold on this first printing. There are a few left at the Edison National Historic Site. 200-Box 116, East Orange, N.J. and the Antique Phonograph Shop, 1111 Broadway, New York, N.Y. Ray is writing on Volume Two. He needs help on voice recordings. If you are an Edison Artist, a research listing (reproduction of the index of Edison's talent roster) will appear in our next issue for your examination.



DISCO-ING IN GEORGE BLACKER

(cont'd from RR 163/164)

50¢
PLUS TAX

THE
HIT
RECORD

Every Side a Hit

THE
HIT
RECORD
7071
(M332)
MY BRITISH BUDDY - F. T.
(Glen) ABE LYMAN and his CALIFORNIANS
Vocal credits to Stanley Worth and Frank Connors

EVERY HIT IS ON **HIT** RECORDS

-JAN GARDER & HIS ORCHESTRA
M325 "Shoo Shoo Baby"(v Liz Tilton) Hit 7069a
M326 "My Heav! Tells Me"(v Bob Davis & quintet) Hit 7070a
M327 "No Love, No Nothin'"(v LT) Hit 7070b
M328 "They're Either Too Young or Too Old"(v LT) Hit 7069b
-ABE LYMAN & HIS CALIFORNIANS
M329 "Besame Mucho"(v Rose Blaine) Hit 7072a
M330 "By the River of the Roses"(v Frank Connors) Hit 7071a
M331 "So Goodnight"(v Stanley Worth) Hit 7072b
M332 "My British Buddy"(v. SW & F. Connors) Hit 7071b
-AL TRACE & HIS SILLY SYMPHONISTS
R333 "Mairzy Doats"(v "Red" Maddock, Al Trace & Group) Hit 8079a
R334 "Where Did You Get That Girl?"(v AT)/Hit 8079b
R335 untraced; prob. Al Trace
R336 "I Don't Know Why"(v RM) Hit 8081a
R337 "Sugar Blues" Hit 8081b
(NOTE: The other two records in this set -- 8080 and 8082 -- remain untraced -- titles AND mxs.--GB)

Mxs. R338 thru R340 untraced, very probably the remaining titles by Trace's Silly Symphonists

-SUNNY DUNHAM & HIS ORCHESTRA
M341 "When They Ask About You"(V Don Darcy) Hit 7073a
M342 "Don't Worry, Mom"(v DD) Hit 7074a
M343 "Holiday for Strings" Hit 7074b
M344 "I'll Be Around"(v Dorothy Claire)/Hit 7073b

-COOTIE WILLIAMS & HIS SEXTET
R345 "You Talk a Little Trash" Hit 8089-a
R346 "Floogie Boo" Hit 8089b
R347 "I Don't Know" Hit 8090a
R348 "Do Some War Work, Baby"(v CW) Hit 8090b
CR349 "My Old Flame" Hit 8087a
CR350 "Sweet Lorraine" Hit 8088a
CR351 "Echoes of Harlem" Hit 8087b
(Note: above credited to "C. Williams & his Rhythm Section")

-COOTIE WILLIAMS & HIS SEXTET(Cont'd.)
CR 352 "Honeysuckle Rose" Hit 8088b
-COOTIE WILLIAMS & HIS ORCHESTRA
CR 353 "Now I Know"(v Pearl Bailey) Hit 7075a
CR 354 "Tess's Torch Song(I Had a Man)" (v PB) Hit 7075b
CR355 "Red Blues"(v Eddie Vinson) Hit 7084a
CR356 "Things Ain't What They Used to Be"(v EV) Hit 7084b
(NOTE: We must now backtrack a bit to list, and introduce to you, one of the things about the Hit(and Majestic) issues from this period that has baffled me and may well unsettle the reason of future discographers -- assuming they have any! I allude to the occasional double use of master numbers -- albeit with different letter prefixes. Hit album H-114 consisted of four dubbed-master reissues of Danish Odeon discs by Svend Asmussen's Trio and Sextet and Agard's Swingsters. According to Hal Plakser, the original European discs were the property of the late Baron Tienne Rosenkrantz, from whom Eli borrowed them for dubbing. Details follow. - GB)

-ASMUSSEN TRIO
R350 "June Night" Hit 8058a
R351 "Tea for Two" Hit 8057a
-ASMUSSEN SEXTET
R352 "Miss Annabelle Lee" Hit 8058b
R353 "Ring Dem Bells" Hit 8057b
-AAGARD & HIS SWINGSTERS
R354 "I Can't Love You Anymore"(v Cecil Aagard) Hit 8055a
R355 "Baby Won't You Please Come Home"(v CA) Hit 8056a
R356 "Danish Blues"(v CA) Hit 8056b
R357 "Nagasaki"(v CA) Hit 8055b

-ENRIC MADRIGUERA & HIS ORCHESTRA
R357-2 "Someday I'll Meet You Again"(v Bob Lido) Hit 7077a
R358 "In a Friendly Little Harbor"(v BL)/Hit 7076a
(NOTE: although the master above is not on Bill Korat's worksheets, it's a logical assumption that this is the correct number. - GB)
T359 "Poinciana" Hit 7076b
R360 "I Love You"(v B. Lido) Hit 7077b
R361 untraced;
R362 "The Macheech!-Samba-Maxixe(v Patricia Gilmore) Hit 8085a
R363 untraced
R364 "Tico Tico" - Samba Hit 8083a
R365 "Amor, Amor" - Beguine (V B. Lido) Hit 8083b
R366 and R367 untraced
R368 "Magic Moon in Rio" - Samba Hit 8085b

-JAN GARDER & HIS ORCHESTRA
R369 "San Fernando Valley"(v Liz Tilton) Hit 7079a
R370 "I'll Get By"(v Bob Davis & Quartet)/Hit 7079b
R371 "Leave Us Face It"(v LT) Hit 7078a
R372 "It's Love-Love-Love"(v LT) Hit 7078b

R373 thru R376 untraced

-BLUE BARRON'S ORCHESTRA, DIR. BY TOMMY RYAN
R377 "Suddenly It's Spring"(v TR) Hit 7081a
R378 "I'm Afraid of You"(v TR) Hit 7080a
R379 "Good Night, Wherever You Are"(v TR)/Hit 7081b
R380 "Don't Sweetheart Me"(v 3 Blue Notes)/Hit 7080b

-THE THREE SUNS
T377 "Long Ago(And Far Away)" (v Artie Dunn) Hit 7085a
T378 "Twilight Time" Hit 7092a
T379 "And So Little Time"(v AD) Hit 7085b
T380 "How Many Hearts Have You Broken?"(v AD) Hit 7092b

-LOUIS PRIMA & HIS ORCHESTRA
R381 "Robin Hood"(Inst. version) Hit 7083a
T381 "Robin Hood"(v LP) M aj. 7083, Hit 7083a
R382 "I'll Be Seeing You"(v LP) Hit 7082-a
R383 "I'll Walk Alone"(v Lily Ann Carol) Hit 7083b
R384 "Is My Baby Blue Tonight?"(v LP) Hit 7082b

-GRAY RAINS & HIS ORCHESTRA
CR381 "Once Too Often"(v Margie Wood) Hit 7087a
CR382 "Time Alone Will Tell"(v MW) Hit 7087b
CR383 "The Day After Forever"(v Pat Ross) Hit 7086a
CR384 "Swinging on a Star"(v MW & GR) Hit 7086b

-BOB CHESTER & HIS ORCHESTRA
M385 "How Blue the Night"(v Betty Bradley)/Hit 7088a
M386 "Where You Are"(v BB) Hit 7089a
M387 "It Could Happen to You"(v Kirby Wood)/Hit 7088b
M388 "Together"(v BB) Hit 7089b

-PAT FLOWERS, PNO. W. SBS. & TRAPS(Traps Only on T389 and T396)
T389 "Chopin E Minor Waltz -- Improvisations" Hit 1011a
T390 "Original Blues" Hit 1010a
T391 "Eight Mile Boogie" Hit 1013a
T392 "Canteen Honky Tonk Boogie" Hit 1012a
T393 "But Not For Me" Hit 1011b
T394 "Ain't Misbehavin'" Hit 1010b
T395 "Blue Danube" Variations" Hit 1013b
T396 "Bach Prelude & Fugue -- Variations" Hit 1012-b

-ART KASSEL & HIS KASSELS-IN-THE-AIR
T397 "What a Difference a Day Made"(v Jimmie Featherstone) Hit 7090a
T398 "I'm in Love with Someone(Who is Not in Love with Me)" (v JF) Hit 7090b
T399 "Forget-Me-Not in Your Heart"(v Gloria Hart) Hit 7091a
T400 "Pretty Kitty Blue Eyes"(V GH & Trio)/Hit 7091b

-THE HARRY SISTERS, Vocal w. Orch. ace.
T401 "My Mama Told Me" Hit 7093a
T402 "Kotareena" - Rhumba F.T. Hit 7094a
T403 "Don't Keep Me Guessing" Hit 7094b
T404 "Babylon" Hit 7093b

-LOUIS PRIMA & HIS ORCHESTRA
M405 "Kentucky"(v LP) Hit 7096a
M406 "A Fellow on a Purlough"(V Lily Ann Carol) Hit 7096b
M407 "Louise" (v LP) Hit 7095a
M408 "There's a Lot of Moonlight Being Wasted" (v LAC) Hit 7095b

-BOB STRONG & HIS ORCHESTRA
T409 "You Belong to My Heart"(v Don Carmichael) Hit 7098a
T410 "And Then You Kissed Me"(v DC) Hit 7097a
T411 "Come Out, Come Out, Wherever You Are" (v Freddie Cohen) Hit 7097b
T412 "Caprice"(v DC) Hit 7098b

-HIT (cont'd)

-CLYDE LUCAS & HIS ORCHESTRA
T413 "An Hour Never Passes"(v Jean LaSalle) Hit 7099a
T414 "A Tree Grows in Brooklyn" (v Paul Steele) Hit 7100a
T415 "First Class Private Mary Brown"(v PS) Hit 7099b
T416 "It's a Crying Shame"(v J Las) Hit 7100b

-CLASSIC CONCERT ORCH., HENRY NOSCO, COND.
(NOTE: These four records were retained in the Majestic catalog with credit slightly altered to "Majestic C.O., Henri Nosco, cond." -- GB)
T417 "Caprice" Hit 1003a
T418 "Intermezzo" Hit 1002a
T419 "Indian Summer" - Idyl Hit 1004a
T420 "Reverie" Hit 1004b
T421 "Begin the Beguine" Hit 1001a
T422 "Night and Day" Hit 1001b
T423 "May Night" Hit 1002b
T424 "Ecstasy" Hit 1003b

-JACK SMITH, VOCAL W. ORCH. ACC.
T425 "Up, Up, Up" Hit 7101a
T426 "Janie" Hit 7102a
T427 "Sing a Tropical Song" Hit 7102b
T428 "Let's Sing a Song About Susie" Hit 7101b

-JOSEPHINE HUSTON, WITH JOSEF STOPAK'S CONCERT
M430-1 "A Kiss in the Dark" Varsity 239
M431-2 "Kiss Me Again" " "
(NOTE: The Varsity issue above was produced by Eli O.'s Wright Record Corp. of Meriden, Conn., ca. 1949. I don't have any data on its original issue, but feel strongly that it was on one of the Hit 1000's series. Some of the following masters are probably by the same artist; 429 is almost 100% certain to be by her. -- GB)

T432-T438(or M432-M438) untraced

-THE THREE SUNS
T438 "You Always Hurt the One You Love(v Artie Dunn) Hit 7105a
T439 "I'm Making Believe"(v AD) Hit 7109b

-LOUIS PRIMA & HIS ORCHESTRA
T440 "Angelina"(v LP) Hit 7106a
T441 "Dance with a Dolly" Hit 7107a
T442 "The White Cliffs of Dover"(v LP & ensemble) Hit 7109a
T443 "Oh Marie"(v Lily Ann Carol) Hit 7106b

T444 "The Very Thought of You"(v LP) Hit 7109b
T445 "Way Down Yonder in New Orleans"(v LP) Hit 7159a

T446 untraced
T447 "Beloved"(V Lily Ann Carol) Hit 7107b
(Note: the reverse side of 7159 is mx. T 575("As Mr. Mason Said to Mr. Dixon"), details of which Bob Porter will supply in due course; I'm resting on my laurels at mx. 500. -GB)

-COOTIE WILLIAMS & HIS ORCHESTRA
T448 "Is You Is or Is You Ain't My Baby?"(v Eddie Vinson) Hit 7108a
T449 "Somebody's Gotta Go" - Blues(v EV)/Hit 7119a
T450 "Round Midnight" Hit 7119b
T451 "Blue Garden Blues"(Royal G. Bls.)/Hit 7108b

T452 untraced

-ART KASSEL & HIS KASSELS-IN-THE-AIR
N453 "I Dream of You"(v Jimmie Featherstone) Hit 7110-a
N454 "Come with Me My Honey"(V Gloria Hart & trio) Hit 7111a
N455 "Here's a Kiss for Texas"(v Trio)/Hit 7111b
N456 "Magic is the Moonlight"(v JF) Hit 7110b

-RAY VERNON, VOCAL W. RAY SINATRA'S ORCH.
T453 "Don't Blame Me" Hit 7113a
T454 thru T456 untraced
T457 "You Never Say 'Yes'"(You Never Say 'No') Hit 7113b

T458 untraced

-CHU CHU MARTINEZ, VOCAL W. RAY SINATRA'S ORCH.
T459 "Let Me Love You Tonight" Hit 7112a
T460 "Whispering" Hit 7112b

T461 thru T468 untraced

--THE THREE SUNS
T469 "Don't Fence Me In"(v Artie Dunn)/Hit 7114a
T470 "The Love I Long For"(v AD) Hit 7114b

-JACK SMITH, VOCAL W. ORCH. ACC.
T471 "Evalina" Hit 7116a
T472 "The Eagle and Me" Hit 7116b
T473 "The Trolley Song" Hit 7115a
T474 "Always" Hit 7115b

-LOUIS PRIMA & HIS ORCHESTRA
T475 "Let's Take the Long Way Home"(v Lily Ann Carol) Hit 7118a
T476 "Confessin'"(v LP) Hit 7117a
T477 "This Heart of Mine"(v LAC) Hit 7117b
T478 "A Little on the Lonely Side"(v LP)/Hit 7118b

-GEORGE PAXTON & HIS ORCHESTRA
T479 "Ev'rytime We Say Goodbye"(v Alan Dale) Hit 7121a
T480 "More and More"(v AD) Hit 7120a
T481 "Accentuate the Positive"(v Liza Morrow) Hit 7120b
T482 "Only Another Boy and Girl(v AD) Hit 7121b

-THE THREE SUNS
T483 "Sleigh Ride in July"(v Artie Dunn)/Hit 7122a
T484 "Oh Maria!"(v AD) Hit 7122b

-LOUIS PRIMA & HIS ORCHESTRA
T485 "I Wonder"(v LP) Hit 7123a
T486 "Hitsum-Kitsum-Bumpity-Itsum"(v LP & Lily Ann Carol) Hit 7124a
T487 "I Want to Go to Tokyo"(v LP & chorus) Hit 7123b
T488 "What's the Matter, Marie?"(v LP) Hit 7124b
T489 "My Dreams are Getting Better All the Time" (v LP) Hit 7128a
T490 "Rum and Coca-Cola"(v LAC) Hit 7125a
T491 "I Wanna Get Married"(v LAC) Hit 7125b
T492 "The Blizzard" Hit 7128b

-THE THREE SUNS
T493 "All of My Life"(v Artie Dunn) Hit 7126a
(NOTE: It is just possible that mxs. T494 and T495 are "Just a Prayer Away" and "Wooden Shoes", also by the Three Suns and issued on Hit 7127. I had a report that these masters were T404 and T405, but it seems that 494 and 495 are the more likely candidates. Besides, these two numbers had already been used --not that there wasn't a chance of their being used again! Experience has shown that such double usage is not impossible. If anyone has a copy of 7127, I'd appreciate his taking a long close look at it and reporting the results of such inspection to me. - GB)
T496 "Shaga Shuga Shuffle" Hit 7126b

-JERRY WALD & HIS ORCHESTRA
T497 "The More I See You"(v Dick Merrick) Hit 7130a
T498 "Candy"(V Kay Allen) M aj. Hit 7129a
T499 "He's Home for a Little While"(v KA) Hit 7130b
T500 "Laura"(v DM) M aj. Hit 7130b
- Carry on from here, Bob! - - GB

(FINAL NOTE: The question has been raised about the exact point at which the Majestic name supplanted Hit. According to Bill Korat, it must have taken place between 7128 and 7131. He's sure 7131(a Cootie Williams coupling)was never issued on Hit, but has seen 7128 on both. One correspondent claims that 7129 and 7130 were only issued on Majestic, but has seen 7131 on both labels. Similarly, he has seen 7132 and 7133 by the Three Suns on Majestic only, 7134 and 7135 by Louis Prima on both, 7136 by the Three Suns and 7137 & 7138 by Jerry Wald and 7139 by the Three Suns only on Majestic. Finally, 7140 by Louis Prima has appeared on both labels. It doesn't look as if there was a clean "break-off" point at all. Howcum? Damfino? Maybe the label printer got his signals crossed for a while, and continued to send Hit labels when he should have been making Majestic, and nobody bothered to send them back, perhaps because they needed the labels badly and couldn't wait for reprints. Also, the retention by Majestic of many of the earlier Hit issues by the Three Suns, Louis Prima, and Cootie Williams served to add to the confusion. Under the circumstances, I'd say Bill K.'s guess is as good as, if not better than anyone else's, so I shan't try to better it. Back to the PVG for yours truly!-GB)

Thank you, George! not only for your good work -but you have caught up with Bob Porter's Majestic beginning which began with master # T497 in RR 157/8. May I have this opportunity on this historic discographical occasion to hail this feat as "The Hit/Majestic Connection" perpetrated by "Hit-man" George Blacker and "Majestic" Bob Porter. By the way, Bob's Majestic listing is still continuing -and he is now up to T 1289. See this issue (next page).

Cheers!
Len K for Colton & RR

Majestic RECORDS

Modern Eyes-zing

Bob Porter
"MAJESTIC" MASTER LISTENING
PART FOUR
T-1299 to T-1350

MATRIX NO.	TITLE	ARTIST	CAT. #
T-1289	Dearest Santa	KENNY HOWARD	1173
T-1290	Leasee Trombone	"	1178
T-1291	The Christmas Song	"	1173
T-1292	Love Tales	"	1178
T-1293	Sincerely Yours	MARTHA TILTON	1174
T-1294	Chickadee Limited	"	1174
T-1295	Put Yourself In My Place, Baby	GEORGIA GIBBS	12014
T-1296	Foot That I Am	"	12013
T-1297	I Feel So Swooshie	"	12013
T-1298	A Fellow Needs A Girl	MARTHA TILTON	1176
T-1299	Pass That Peace Pipe	"	1176
T-1300	Ol' Man Mose	GEORGIA GIBBS	12014
T-1301	Emaline	THE SMART SET	(unreleased)
T-1302	I'll Be Tired Of You	"	(unreleased)
T-1303	(void)	"	(unreleased)
T-1304	Burning Bird Special	BRADLEY KIMCAID	6090
T-1305	Red Light Absent	"	6018
T-1306	The Miner's Song	"	6018
T-1307	The Fatal Derby Day	"	6020
T-1308	I'm Waiting For Ships That Never Come In	PETE CASSELL	6017
T-1309	I Kissed You and Told You Goodbye	"	6019
T-1310	Too Many Parties and Too Many Pals	"	6019
T-1311	Just A Message	"	6017
T-1312	Unlock the Door	DAN SWYDER	11028
T-1313	I Don't Fool Around Women No	"	11023
T-1314	Rye Whiskey (Jack O'Diamonds)	"	11023
T-1315	Dangerous Ground	"	11028
T-1316	Tennessee Gambler	HELE & STAN (Kentucky Tvins)	11022
T-1317	Love Me Or Leave Me	"	11030
T-1318	Don't Let Your Sweet Love Die	"	11022
T-1319	Mother's Only Sleeping	"	11030
T-1320	I'm Writing You Darlings Through Tears	JIMMIE SELPH	11024
T-1321	That's Why I Worry	"	11024
T-1322	Easy To Please	JIMMIE SELPH	11029
T-1323	The Little Boy's Letter To Santa Claus	"	11029
T-1324	Let's Be Sweethearts Again	VICTOR LONGHARD	7269
T-1325	Zu-Bi	"	7263
T-1326	Neer You	"	7263
T-1327	A Girl That I Remember	"	7269
T-1328	Search My Heart	LEON MCALLIFFE	11027
T-1329	A Cowboy's Christmas Song	"	11032
T-1330	A Plain Talking Man From the West	"	11027
T-1331	(void)	"	(unreleased)
T-1332	(void)	"	(unreleased)
T-1333	(void)	"	(unreleased)
T-1334	(void)	"	(unreleased)
T-1335	(void)	"	(unreleased)
T-1336	(void)	"	(unreleased)
T-1337	(void)	"	(unreleased)
T-1338	The Best Things In Life Are Free	DANNY O'NEIL (with Twilight Three)	7272
T-1339	Peggy O'Neil	"	7270
T-1340	My, How the Time Goes By	"	7272
T-1341	Mama, Won't You Dance With Me	"	7270
T-1342	I Still Get Jealous	DICK FARNEY	7271
T-1343	I'll Never Make the Same Mistake Again	"	7271
T-1344	The Wildest Gal In Town	"	7271
T-1345	Made For Each Other	"	7273
T-1346	Those Things Money Can't Buy	RAY MCINLEY	7274
T-1347	Your Red Wagon	"	7273
T-1348	Civilization	"	7274
T-1349	A Man's Best Friend In A Bed (retake-OK)	"	7273
T-1350	Song Of The Sierras	FOY WILLING AND RIDERS OF THE PURPLE SAGE	6031
T-1351	That's What I Like About the West	"	6021
T-1352	Never Trust A Woman	"	6021
T-1353	I Couldn't Believe It Was True	"	6031
T-1354	California	"	(unreleased)
T-1355	Heart and Soul	ARTIE WAYNE	(unreleased)
T-1356	Let's Spend A Quiet Evening At Home	"	(unreleased)
T-1357	Dearest	"	(unreleased)
T-1358	Arizona Sundown	"	(unreleased)
T-1359	Go To Sleep, Little Baby	JUDY CAROVA	1221
T-1360	Out On the Plains	"	(unreleased)
T-1361	I Ain't Got Nobody	"	(unreleased)
T-1362	To Be Continued	"	(unreleased)
T-1363	I Told Ya I Love Ya How Out Out	SOFT WINDS	1180
T-1364	Molly Malone	"	(unreleased)
T-1365	That's The Kind Of Gal I Dream Of	"	1182
T-1366	Copacabana	DICK FARNEY	1179
T-1367	Marina	"	1181
T-1368	There's No Sweeter Word Than Sweetheart	"	1181
T-1369	How Boon!	"	1179
T-1370	Two Loves Have I	SOFT WINDS	(reject)
T-1371	They're Mine, They're Mine, They're Mine	"	1180
T-1372	Old Fashioned Love	"	(reject)
T-1373	Miss You	KENNY HOWARD	(reject)
T-1374	It Happened In Hawaii	"	(reject)
T-1375	Now Is the Hour	"	1191
T-1376	I Wish I Knew the Name (Of the Girl In My Dreams)	RAY DORRY (Paul Baron conducting)	1186
T-1377	I Never Loved Anyone	"	1184
T-1378	Gonna Get A Girl	"	1184
T-1379	Passing Fancy	"	1186
T-1380	Sleepy Baby (Re-recording)	ARTIE WAYNE	(unreleased)
T-1381	Big A Rosebud (Re-recording)	"	(unreleased)
T-1382	Jungle	MORO MORALES AND HIS RHYTHM SEVENTEETS	1192
T-1383	Marin Tereza	"	1208
T-1384	Opus De T's	"	1208
T-1385	Zambura	"	(unreleased)
T-1386	Montuno 3 G	"	1192
T-1387	Mint Julep	"	1187
T-1388	Over the Rainbow - "Wizard Of Oz"	RAY MCINLEY	1189
T-1389	Lazy Bones	"	1189
T-1390	You Don't Have To Know the Language	"	1185
T-1391	Superstition (title to be changed)	LENNIS TRISTANO TRIO	(unreleased)
T-1392	On A Planet	"	(unreleased)
T-1393	Air Pocket	"	(unreleased)
T-1394	Celestial	"	(unreleased)
T-1395	In the Garden	DANNY O'NEIL	(unreleased)
T-1396	The Prayer Perfect	"	1202
T-1397	Trees	"	1202
T-1398	The Lord's Prayer	"	(unreleased)
T-1399	The Navy Hymn	"	(unreleased)
T-1400	An Evening Prayer	"	6025
T-1401	Thunder Storm	SLIM BRYANT	6024
T-1402	Please Mr. Bartender	"	6024
T-1403	Too Fat Polka	SLIM BRYANT	6024
T-1404	Funny Kate	"	6024
T-1405	I Hate To See You Go	"	6024
T-1406	Rose Of Shenandoah Valley	"	6022
T-1407	Anever To Rainbow At Midnight	"	6022
T-1408	My Saddle My Broncho and You	"	6023
T-1409	These Will Be The Best Years	"	(unreleased)
T-1410	My Cousin Louella	KENNY HOWARD	1214
T-1411	Isn't That Just Like A Kid	"	1214
T-1412	Put Your Arms Around Me Honey	"	(unreleased)
T-1413	An Old Bonbravo (And An Old Spanish Shawl)	"	(unreleased)
T-1414	But Beautiful	"	1220
T-1415	True	"	1214
T-1416	Encore, Charlie	"	1214

MATRIX NO.
TITLE
ARTIST
CAT. #

RAGGING the CLASSICS

JOHN SAM LEWIS

P.O. Box 19476, Univ. Sta.
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The FIRST LADY OF THE KEYBOARD
*** WANDA LANDOWSKA ***

PART TWO
(concluded)

As might be expected some performers reacted to the liberties of late nineteenth-century pianists and instead insisted on a rigid literal approach. But their literalness was often toward defective texts. No serious inquiry as to whether or not the printed text represented the composer's intention seems to have been made. Nineteenth-century printers and editors had a field day "improving" the works of composers. Most of the time the matter involved mere misprints' an E-natural for an E-flat, for example. But some nineteenth-century editors made wilful changes. Perhaps the most shocking example of willfulness is what a nineteenth-century cellist named Gruetzmacher did with the Boccherini B-flat Cello Concerto. Gruetzmacher made almost wholesale textual changes and even went so far as to throw out Boccherini's own second movement and substitute a movement from another Boccherini concerto. Today, Gruetzmacher's version--or perversion, rather--seems the height of eccentricity, but undoubtedly the editor believed he was improving Boccherini and making the work accessible to nineteenth-century audiences. The shocking thing is that cellists continued to use the Gruetzmacher edition--and probably with great literalness--until the 1950s. Some cellists may still use the Gruetzmacher edition for all I know; at least three recordings of the concerto I own are Gruetzmacherized. The French cellist, Maurice Gendron, restored Boccherini's original text for his own edition. Gendron recorded the restored text for Philips, and the conductor was Pablo Casals, who had used the Gruetzmacher for his own recording of the Boccherini concerto.

The question of eighteenth-century ornamentation was ignored. Old-fashioned performers whose aesthetics were formed by the nineteenth century played Haydn and Mozart as though they were harbingers of romanticism, and the literalists used no ornamentation at all.

But as for present-day Mozart performances, the performer, so it seems to me, ought to try to recreate, so far as is possible, the performance practices current at the time the composer lived. Sometimes that is not possible, but its impossibility should not license the performer to ignore scholarly efforts to discover what practices prevailed at the time the work was composed. The task of recreating late-nineteenth and early-twentieth century practices is made much easier because we have recordings, though I submit that few performers of the present day ever listen critically to records for that purpose.

As for Madame Landowska, she was laudably going about the task of trying to discover how these Mozart concertos should be played. She benefitted from the research that Arnold Dolmetsch and his followers had done in rediscovering eighteenth-century ornamentation. She had access to Mozart's correspondence in which he discusses his use of Eingeage. In other words, Wanda Landowska was trying to recreate a once living performance tradition. In 1946 and 1947 it must have been quite a shock to listeners accustomed to the literalness of a Schnabel or a Toscanini.

The odd thing nowadays is that Wanda Landowska is occasionally criticized for allowing Romantic tendencies to creep into her performance of Bach and his contemporaries, a hardly fair criticism to level against a performer who pioneered, in the face of considerable opposition at times, the removal of enervated Romanticism from performances of Bach. One might as well rebuke Bertrand Russell for his distinctly Victorian prose style despite the fact that Russell did much to sweep away Victorian thought processes in the twentieth century.

Madame Landowska believed that she was restoring Bach to pristine form. A story, which may be apocryphal, is told about her. Once while discussing Bach with another lady performer Madame Landowska is supposed to have concluded: "That's right, dear. You play Bach your way and I'll play him his way." She seems to have had as much confidence in her judgment as an umpire does when he sees a tag being made at second base thirty feet away through flailing legs and a cloud of dust. Perhaps that kind of confidence is as necessary to a musician as it is to a baseball umpire.

Her later recordings still remain in the catalog even though she made no stereo recordings (the one stereo recording listed by her consists of dubbings from piano rolls). Without doubt the most considerable undertaking of hers was the complete WELL TEMPERED CLAVIER of Bach, which, together with three LPs of shorter Bach works, is still in print. Madame Landowska was the first complete WTC to be recorded with a harpsichord (Edwin Fischer had recorded the WTC on a piano in the 1930s). A two-record set of Mozart sonatas and shorter pieces was deleted several years ago as was a similar Haydn set and a group of familiar encore pieces titled "Treasury of the Harpsichord." The deletion I regret most of all, though, was a set called "Dances of Ancient Poland" (RCA LM-2830), which contains, among other things, a performance of the Chopin Mazurka in C, Op. 56, No. 2, on the harpsichord! It sounded as though Chopin had actually intended it for the instrument.

All of Madame Landowska's post-war recordings, except for a group of live performances on the IPA set and a group once available on a Veritas LP, were made for RCA. Prior to World War-II she made most of her recordings for HMV. These included her first recording of the Bach Goldberg Variations (the later 1945 recording is still available on Victrola), another set of Bach works including the "Italian Concerto," and important collections of Handel Suites, Scarlatti Sonatas, and harpsichord pieces by Rameau and Couperin le grand. These have been reissued on Japanese Angel and may be found in a few large stores that handle import items, but of course with the current unfavorable Yen-Dollar ratio the Japanese LPs are very expensive. An interesting performance of the Bach E-Major violin sonata with Yehudi Menuhin was issued on Victor 78s, but I have never heard of an IP transfer. I have a taped copy of that sonata dubbed from 78s belonging to a friend. The only pre-war Landowska performances on domestic labels are a coupling of the Mozart K. 537 Concerto (on piano) and the Haydn Concerto in D-Major (on harpsichord) with French pickup orchestras conducted by Walter Goehr and Eugene Bigot respectively. I have not heard the Seraphim transfer (my copy is on a German Electrola), but the Seraphim costs about half as much as a Japanese Angel. The IPA set contains Madame Landowska's pre-war recording of the Mozart K. 332 sonata, which was never issued until the IPL set of a decade ago). It does not, I think, show her to advantage (which may explain why it was not issued on 78), but it is the only disk recording of the lady playing any Mozart sonata (the piano roll disk contains K. 576) still

The IPA set also contains Poulenc's Concerto Champêtre for harpsichord and orchestra with the New York Philharmonic conducted by Stokowski, a work written for her that Madame Landowska never recorded commercially. The reason she did not record it, apparently, was that Madame Landowska stopped performing the work when she learned Poulenc himself was playing it in Europe.

Another collector and I exchange tapes of piano recordings (he doesn't seem to be interested in anything not somehow involving the piano so I can't tempt him with any of my other instrumental or orchestral recordings), but in his collecting adventures he managed to amass an impressive pile of Landowskas, both harpsichord and piano, including her four acoustic sides. We haven't started taping the Landowskas yet, at this writing, but he did send me a list of his holdings. Somehow he managed to get what I did not, and I managed to collect what he didn't. Eventually, when we finally work the exchange, we will, like Jack Spratt and his wife, lick the platter clean. There can't be much that one or the other of us doesn't have, so before the year is out I should have nearly the entire recorded output of Wanda Landowska.

Madame Landowska seems not to be much interested in the technical aspects of recording, judging from remarks she made from time to time, but she knew that sometimes the recording did not always faithfully mirror the performance, and she usually spent much time preparing her recordings ahead of time by choosing her registrations carefully. Her wish was "to prepare everything with care and then to play with freedom." As she explained, "preparation is organizing the intuition. Even the best improvisation is that which is well prepared." The remark is almost aphoristic and could be applied to almost any kind of artistic endeavor, but the improvisatory quality of her recordings is one of their most endearing features. It is very noticeable in her recording of the Chopin Mazurka. Some of her staunchest admirers have been jazz musicians and it is easy to see why.

Most of her later recordings were made in her Lakeview, Connecticut home where apparently she felt more comfortable than in a recording studio. RCA had to bring portable equipment for the sessions. Probably that was the reason she made no stereo disk recordings, since in the late 1950s stereo gear was not easily carried about. Although Madame Landowska died twenty years ago her home is still preserved as it was during her lifetime. Denise Restout, her assistant and former pupil, sees to that. Miss Restout was responsible for the IPA issue and one hopes that eventually some of the Landowska live performances, including a great reading of the Bach "Italian Concerto" (which I heard from a tape copy) will someday become generally available. A centenary year would be the ideal time.



13 Pictured here is a test pressing of Wanda Landowska's V-Disc recording of the Sixteenth Goldberg Variation of Bach (VP-1721-D5-TC-1550-1A) and the issued form of the same record (VP-1721-D5-TC-1550-1B). The test pressing was made by Victor. The take numbers suggest that the

DISCOVERY!

by Roy Evans

More for Less

As soon as someone invents something, someone else comes along and decides that the inventor had the right idea, but not enough of it. Car were made bigger, faster, better equipped, and more luxurious until they had to be made smaller, less powerful, and more economic so that trends would not be stagnated by the state of technology. Technology always seems to hold man and his ideas back until man finally (in order to make last year's model obsolete once again) changes his ideas of what is desirable. With the invention of the phonograph, many immediately jumped in to "improve" the cylinder machine by making music or sounds louder, clearer, and longer. Despite the fact that the flat disc was definitely eclipsing the cylinder, the cylinder did offer the advantage of 4 minutes of whatever one wanted to listen to whereas the average 10" record could only manage 3 minutes and the 12" generally about 3½ minutes comfortably. The cylinder was very cumbersome to mess produce and the flat disc was not. Aside from the many other marketing gimmicks used by the flat disc manufacturers to control the lion's share of the market, speed and duration was one of the most logical and practical approaches to an improved product. After all, wouldn't it be nice to hear an entire symphonic work or an extended dance tune or Vaudeville act (or an entire Vaudeville show) without interruption? Fine. Now how do we approach this problem?

With the state of technology in the first one-third of this century, the answers seemed to be remarkably few in number. One could make a larger disc, but this would increase breakage and also require completely new manufacturing and playback equipment. Pathe did try discs as large as 20" which ran in the vicinity of 120 RPM (I believe), but this was apparently purely for the sake of loudness and clarity of tone. One could also slow down the speed of the record. This caused a great drop in fidelity. Fidelity, by the way, seems to have been better in the last years of the 1890's the it was from 1900-1905 or so. Mass production seems to have been the cause of this. Increased demand, and lower production costs due to higher volume, cheaper phonographs for the home, and the resultant drop in quality control caused the slump in fidelity. It was at this time that the first really high quality performers began recording regularly. Caruso was probably the prime example of this. Now with this quality of material, the public was crying for more.

Perhaps the first to attack the problem of longer playing records was Edison himself. I am almost certain that he was the first to market these longer playing discs for public consumption. They were standard Edison Diamond Discs in appearance. They ran at 80 RPM, but the groove width/depth and the number of "lines per inch" were radically different. The grooves were squeezed much more closely together. Since these records were verticle-cut recordings, the loss of "land" inbetween the grooves did not prove critical. This did become a problem in later years for lateral-cut recordings that other companies tried this squeeze play on, rather unsuccessfully. Edison further economized on space by using a narrower and shallower groove as the basis for his recording process. The face of an Edison Long Playing record when viewed today by the naked eye, appears to not be grooved, but rather textured, as the grooves are, in fact, finer than those of a modern stereo LP. For 1926, this was quite a step. This new disc required a different type playback reproducer to accomodate the different groove size. Unfortunately, Edison's approach to the long playing record had flaws as did the approaches of all the other companies who tried the LP. In Edison's case, the grooves were too fragile for any practical home use. A very slight mishandling of the reproducing unit would very easily create skips in playback which were usually too miniscule to visually locate on the record. Additionally, much of the material, if not all, was dubbed from existing regular play masters. I am sure that the first problem encountered by Edison was to figure out how to get performers to perform continuously without mistake for 12 to 18 minutes. We can see that many regular play masters frequently have been recorded in multiple takes for just 3 minutes worth of entertainment! I guess this was again a case of technology getting ahead of itself. With the coming of tape roughly twenty years later, it was certainly much easier to deal with the increased playing time. Editing of mistakes and tightening up of weak spots became possible. Nevertheless, back to the dark ages. Apparently, there were several reasons that this idea didn't work commercially. New equipment meant additional expense for the consumer. People were not willing to spend their money on new entertainments in those days as we are now. Inventions must be tested by time or the consumer would not buy. Only the wealthy could afford to "invest" in new forms of entertainment. Others preferred to wait and see. The material offered on the Edison Long Playing discs was in typical Edison tradition, conservative at best. Add to this, the fact that I believe many people were just plain skeptical that you could get more music on a record than the previous 2½ to 4 minutes. I realize that this may sound a little far-fetched by today's standards, but when we realize that people like Edison were looked up to as gods for their ingenious inventions and that many of these inventions seem to be rather obvious conceptually today, we begin to remember that the

average early Twentieth Century man was really little more than an enlightened farmer. In any event, the Edison Long Playing record was not here to stay. It's time had not yet come.

The next instance of a long playing record that I have been able to ascertain is an unusual one. By 1929, the movies had learned to talk and everyone was fascinated by this. It was not uncommon for a middle class home to have a "toy" projector which showed 16mm silent films which ran for about 3 minutes. As to whether these were strictly for Junior or perhaps even Mom and Dad, I don't know. There was an abundance of cartoons, but there were also travelogues and newsreels. In 1929, a company called "Home-Talkie Productions" located at 220 West 42nd Street in New York came out with a device which when hooked to your phonograph, would synchronize the disc on your phonograph and your "toy" projector enabling you to show "talkies" at home. This idea is not unlike what many theaters did in the earliest days of sound to avoid

the extreme expense of converting to sound projection equipment. A synchronized disc/projector affair was used thereby enabling the theater to show sound films in order to generate the income to change their equipment affordably. Whether the idea caught on for home use or was just a "flash-in-the-pan" is not certain. I have seen several of the discs or films (both generally do not seem to survive together) dating from 1930. This Home-Talkie disc I would date as being from 1929 because of the tunes "A Love Tale of the Alsace Lorraine" and "A Precious Little Thing Called Love". The label credits the band (apparently the stars of this film) as the "Home-Talkie Syncopators", but handwritten into the "wax" is "10-2 Herberts Band". It is a typical hot-dance band of about 9 pieces. There are no vocals, but apparently the "Maestro" introduces both tunes. The recorded is a 12" inside-start shellac pressing recorded at 33 1/3 RPM!! This is the earliest use of this speed for recording that I have come across. I am including this under commercially available recordings for home use because, although it wasn't intended to be bought and used strictly as a phonograph record, it was intended for home use in conjunction with the film it was purchased with. It bears a catalogue number of A 2003 and is one sided with a blank grey paper label on the reverse side. It runs 4:55 with a 30 second band near the label. The 30 seconds is of the boys warming up and the "Maestro" calling them to order! This is obviously not intended for playback with the film, but probably only the engineer getting recording levels.

The next major venture into the long playing record field we will talk about will be the Hit of the Week/Durium concern. I am sure we are all familiar with this brown cardboard/plastic record. This record had the advantage of being both unbreakable and long playing. They were one-sided, but were 5 minutes long on that one side! They were used almost exclusively for extended dance arrangements. They sold for 15¢ (over the counter) and frequently as little as 8¢ (under the counter) at news-stands and drug stores. These records had their problems too. After umpteen vocal choruses and as many hot soli, even the Freddie Rich version of "Little Girl" (J4) begins to get a little trying. This is one of the better extended arrangements. On H-o-t-W #1159, the old trick of interpolation was used. "I'm Keepin' Company" has "While Strolling Thru the Park" imbedded in it's side. It became clear that there was a problem. Five minutes of one popular tune was enough to cause any arranger to drink. Since they discussed the longer playing aspect of the record, they felt obligated to use it. Five minutes was usually too much for strictly a dance tune. Two dance tunes would raise the royalty costs and therefore the price of the record. The only other alternative was to make the second tune a well-known public domain tune. (This means a tune on which no royalties need be paid.) This brought about some rather silly interpolations as the one mentioned above. Later on, Durium decided to make the second selection on the record completely discreet and apart from the other. Some ridiculous pairings resulted. "Time On My Hands"/"Jingle Bells" is one such classic in continuity.More next time....

Roy L.Evans, Jr.

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Requing The Classics(cont'a) "Landowska"

engineers used two boards for the same take, but when I attempted to time the two takes I found that Take 1-A was three seconds longer than 1-B. I could have had as much as three seconds error, though, because I was using my regular watch to make the timings, not a stopwatch. Madame Landowska made her second commercial recording of the Goldberg for Victor in 1945, which suggests that one or both of these recordings are identical to the commercial set.

The previous owner of the test pressing misread Virgil Fox's name as "Jax." The Trumpet Tune that Fox plays is credited on the label to Henry Purcell, and though Purcell for many years was supposed to be its composer the piece is actually by Purcell's contemporary, Jeremiah Clarke, and is correctly titled "The Prince of Denmark's March." Most organists interpose Purcell's "Bell Anthem" between the first and second choruses of the Trumpet Tune. Virgil Fox follows this long-established practice. The "Bell Anthem" is genuine Purcell. Probably because Victor already had a recording of the piece by Clarke-Purcell in its catalog in 1945, the Fox recording was never commercially released. The piece is oftentimes used as a processional at church weddings. As a matter of fact, it was used at my own wedding, the choice being my wife's, though I certainly did not object.

BOBBY HACKETT

by Steve HOLZER

3601 No. Pennsylvania St.
Indianapolis Indiana 46205

BOBBY HACKETT's Recordings under other Leaders
(This has been put together from Rust, Delaney, Carey/McCarthy and Kurt Mohr. Addenda requested!)

(cont'd from RR 161/2)

EDDIE CONDON AH BAND New York, Nov. 12, 1938

c-Bobby Hackett; tb-Vernon Brown; cl-Pee Wee Russell; ts-Bud Freeman;
p-Joe Bushkin; g-Eddie Condon; b-Artie Shapiro; dr-Lionel Hampton

23706-1 Sunday

Com 515

23707-2 California, Here I Come

Com 515

TEDDY WILSON AHO

Nov. 28, 1938, New York

c-Bobby Hackett; tb-Trummy Young; as-Toots Mondello; as-Ted Buckner;
ts-Bud Freeman; ts-Chu Berry; g-Albert Casey; b-Milt Minton; dr-Cozy Cole
vo-Billie Holiday

23760-1 You're So Desirable VBM

Br 8283, A-81934, Par A-7511

23761-1 You're Gonna See A Lot of Me VBM

Br 8281, A-81941

23762-1 Hello My Darling VBM

Br 8281, A-81941, Col DO-1940

23763-2 Let's Dream In The Moonlight VBM

Br 8283, A-81934

MAXINE SULLIVAN

New York, December 10, 1938

c-Bobby Hackett; cl-as-Slats Long; cl-as Chester Hazlett; ts-Bud Freeman;
p-Milt Rettenberger; g-Ken Binford; b-Ed Brader; dr-Ed Rubsan

030382-1 Night and Day

Vic 26132, HMV B-8911, EA-2280, HN-1730

030383-1 Kinda Lonesome

Vic 26124, HMV B-8875, EA-2247, X-6469, E1 EG-6858

030384-1 It Ain't Necessarily So

Vic 26132, HMV B-8911, EA-2280

030385-1 Say It With A Kiss

Vic 26124, HMV B-8875, EA-2247, HN-1730, X-6469

DICK TODD

New York, Dec. 17, 1938

c-Bobby Hackett; ts-Bud Freeman; rest unknown

BS-030725- Deep Purple

BB B-10072, HMV BD-699

BS-030726- Are You In The Mood For Mischief

BB B-10072,

BS-030727-1 Waltz Medley (Gus Edwards Hits)

BB B-10097, HMV BD-750

BS-030728-1 Fox Trot Medley (Gus Edwards Hits)

BB B-10097. HMV BD-750

BOBBY HACKETT AH RHYTHM CATS

New York, c. Dec. 21, 1938 *

c-Bobby Hackett; tb-as-Brad Gowans; cl-Pee Wee Russell; bar-Ernie Caceres;
p-Dave Bowman; g-Eddie Condon; b-Clyde Newcombe; dr-Andy Picardi;
There'll Be Some Changes Made

NBC Transcription #686, Shoestring SS 109

Love Is Just Around The Corner

NBC transcription #615, Shoestring SS 109

Jazz Me Blues*

NBC transcription #615, Shoestring SS 109

Someday Sweetheart

NBC transcription

Crazy Rhythm

NBC transcription

Alice Blue Gown

Royal Garden Blues

NBC transcription #646, Shoestring SS 109

Singin' The Blues

NBC Transcription #646, Shoestring SS 109

Sweet Georgia Brown

NBC transcription #646, Shoestring SS 109

After You've Gone

NBC transcription #686, Shoestring SS 109

Muskrat Ramble

NBC transcription #686, Shoestring SS 109

Skeleton Jangle

NBC Transcription #615, Shoestring SS 109

At The Jazz Band Ball

NBC Transcription #615, Shoestring SS 109

Sensation

NBC transcription, #689, Shoestring SS 109

Thinking of You

NBC transcription #646, Shoestring SS 109

How Am I To Know

NBC Transcription

Wolverine Blues

NBC Transcription

You Go To My Head

NBC Transcription

*Although properly not a Hackett recording under another leader, these are included here for several reasons. For one, they did not appear in the earlier listing of Rust's and are only listed, to my knowledge, in the out of print Jazz Directory. For another, several items of interest are to be appended. Several of these tracks have only recently been issued on Shoestring SS 109, which is a fine album. It is issued as Pee Wee Russell with the Rhythm Cats, however, which is misleading, although truthful. The album also says "complete Rhythm Cats session", which may be true if the tracks were made over 2 days. In any case, the album does not include all the tracks listed in the Jazz Directory, although it does contain one, Jazz Me Blues, which is not listed. The Jazz Directory lists these as made in California in early 1939, but I am inclined to believe the date and location listed above, which is from the SS 109 notes. I do not yet know where it was obtained, but it fits the data I have, whereas no record exists to suggest that Bobby ever took the band to California. The SS 109 notes also suggest that Eddie Condon may not have been present. I do not have any idea of why this should be so at this time.

LEONARD FEATHER'S ALL STAR JAM BAND New York, April 20, 1939

c-g-Bobby Hackett; ts-as-Benny Carter, Pete Brown; cl-Joe Marsala;
p-Billy Kyle; b-Hayes Alvis; dr-Cozy Cole
65437-A Twelve Bar Stampede

Dec 1811*, F-7168, Y-5865*

65438-A Feather Bed Lament (Concentration Camp Lament)

Dec 1811*, F-7168, Y-5865*

65439-A Men of Harlem (Tempi Di Jump)

Dec 1811#, F-7753, Y-5902\$

65440-A Ocean Motion

Dec 1811#, F-7753, Y-5902\$

*Issued as Joe Marsala AH Delta Six
\$Issued as Pete Brown AH Jump Six
\$Issued as Pete Brown AH Jump Band

DICK ROBERTSON AHO New York, August 30, 1939

c-Bobby Hackett; tp-Ralph Muzillo; cl-as-Tony Zimmers; p-?; g-Dave Barbours;
b-Haig Stephens; dr-Sammy Weiss; vo-Dick Robertson

66241-A What Good Will It Do?

Dec 2765, X-1781

66242-A Baby Me

Dec 2765, X-1834

66243-A Somebody Told Me They Loved Me

Dec X-1826

66244-A I Wish I Had Died In My Cradle (Before I Grew Up To Love You)

rejected

HORACE HEIDT AH MUSICAL KNIGHTS New York, September 8, 1939

Bobby joined Horace Heidt in September of 1939, but I have not yet pinned down the exact date. For reasons that will be clearer when following sessions are seen, I do not believe that Bobby is likely to have made this session. Because it is remotely possible however, I have included it.

c-Bobby Hackett or Jerry Bowne; tp-Warren Lewis, Frank Strasek;
tb-tp-Jerry Borschard; tb-Wayne Webb; cl-Bob Riedel; as-Jimmy DeMoe, Jerry Kasper;
ts-George Berginger; bar-Jim Beiten; p-Frankie Carley; g-Bob Knight; b-Eddie McKinney; dr-Bernie Mattinson; vln-Beatrice Perron, Mary Drane, Virginia Drane;
novachord-Henry Russell; vo-Henry Russell, Larry Cotton

26047- Jiminy Cricket VHR

Col 35231

26048- My Prayer VHC

Col 35231

26049- Pagan Love Song

Col 35309

26050- Melancholy Lullaby VLC

Col 35225

26051- Lilacs In The Rain VLC

Col 35225

HENRY RUSSELL AH ROMANCERS New York, SEptember 6, 1939

This band was made up of Heidt band members and thus may also include Hackett, if he was with the Heidt band at the time. His presence on other leaders sessions during this period suggests that this is not the case however. I have so far failed to detect Bobby's presence on any of the Russell recordings I have tracked down. The only known participant is Henry Russell-vo and novachord.
W-26043- You Tell Me Your Dream (I'll Tell You Mine)VHR

Voc 5141, OK 5141

W-26044- When I Climb Down From My Saddle VHR

Voc 5102, OK 5102

W-26045- Does Your Heart Beat For Me VHR

Voc 5102, OK 5102

W-26046- Many Dreams Ago VHR

Voc 5141, OK 5141

DICK ROBERTSON AHO New York, September 19, 1939

c-Bobby Hackett; tp-Ralph Muzillo; tb-Al Philburn; cl-ts-Tony Zimmers;
p-?; g-Dave Barbours; b-Haig Stephens; dr-Sammy Weiss; vo-Dick Robertson

66612-A I Only Want A Huddy, Not A Sweetheart

Dec 2807

66613-A That's What I Want For Christmas

Dec 2782

66614-A Don't Wait Till The Night Before Christmas

Dec 2782

(20 BE CONTINUED)

